

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3418.

SATURDAY, APRIL 29, 1893.

PRICE
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REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN.
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TUESDAY NEXT, May 2nd, at Three o'clock, Professor R. K. DOUGLAS, First of a Course of Three Lectures 'On Modern Society in China.' Half-a-Guinea the Course.
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The ANNIVERSARY DINNER will take place at the Whitehall Rooms, the Hôtel Métropole, on SATURDAY, May 6th, at half-past six o'clock.
Sir CHARLES TENNANT, Bart., in the Chair.
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A GENERAL MEETING of Subscribers will be held on THURSDAY, May 11, at No. 9, CONDUT-STREET, W., to receive the Report of the Committee and the Statement of Accounts to March 31, 1893, to arrange for the Dissolution of the Society and Winding-up of its affairs; and other business. The Chair will be taken at 4 p.m. precisely.
ARTHUR CATES, Hon. Sec.
7, Whitehall Yard, S.W., April 18, 1893.

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Particulars of the stipend, conditions, and duties will be sent on application to the undersigned. GEO. H. MORLEY, Secretary.

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SOCIETY of ARTS PRACTICAL EXAMINATIONS in VOCAL and INSTRUMENTAL MUSIC.—Joint Examiners—Sir JOSEPH BARNEY and W. G. McNAUGHT, Esq. The Examination in 1893 will commence in the third week in JUNE. Full particulars can be had on application to the Secretary.
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UNIVERSITY COLLEGE, LONDON.—Barlow Lectures.—Professor FARINELLI will give TWELVE LECTURES on Dante's 'INFERNO,' beginning TUESDAY, May 2. The Lectures will be given (in Italian) on TUESDAYS and FRIDAYS, at 3 o'clock, and will be open to the Public without payment of tickets.
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Messrs. ARTHUR TOOTH & SONS, No. 5, Haymarket, Pall Mall, will be SOLD in Paris, at the Georges Petit Gallery, 8, Rue de Sèze, from FRIDAY, 15, to SATURDAY, May 20. On view May 10, 11, 14, and 17.—Auctioneers: Maître Paul CARRAZZINI, 8, Rue de la Grange Batelière; Maître Georges DECHAMPS, 6, Rue de Hanovre. Export: M. Georges PÉRI, 12, Rue Godot de Mauro.

MESSRS. PUTTICK & SIMPSON will SELL
by AUCTION, at their House, 47, Leicester-square, W.C.:

On MONDAY, May 1, and Following Days, at ten minutes past 1 o'clock precisely, the STOCK of COPYRIGHT and other MUSIC PLATES belonging to Messrs. C. JEFFREYS & CO., 4, Berners-street (by order of the Executors of the late Mrs. Louisa Jeffreys).

On TUESDAY, May 9, and Two Following Days, the LIBRARY of the late J. F. HARTING, Esq., and other Properties.

On FRIDAY, May 12, valuable COLLECTION of COINS, including the Property of the late Right Hon. LORD BRABOURNE (by order of the Executors).

On MONDAY, May 15, and Following Day, a valuable COLLECTION of PRINTS and ENGRAVINGS of the Old English School, including fine examples after Morland, Wheatley, and others.

On WEDNESDAY, May 17, and Two Following Days, the LIBRARY of a GENTLEMAN.

MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will hold the following SALES at their Great Rooms, King-street, St. James's-square, the Sales commencing at 1 o'clock precisely:—

On TUESDAY, May 2, and Following Day, the COLLECTION of ARMOUR and ARMS of the BARON DE COSSON, F.R.S.

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On THURSDAY, May 4, OLD ENGLISH and FOREIGN SILVER and SILVER-GILT PLATE of the VISCOUNT CLIFDEN.

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On SATURDAY, May 6, the COLLECTION of PORTRAITS and other PICTURES of the late THOMAS PRICE, Esq., and CAPITAL PICTURES from the COLLECTION of the late C. J. NIEUWENHUIS, Esq., the late Right Hon. Sir W. GREGORY, the late Mrs. YOUNG, &c.

On MONDAY, May 8, OLD ENGLISH SILVER and SILVER-GILT PLATE of the late J. L. GARDEN, Esq.

On TUESDAY, May 9, a PORTION of the LIBRARY of the Right Hon. LORD HASTINGS; the LIBRARY of the late JOHN GIBSON, F.R.I.A.; and other Properties.

On WEDNESDAY, May 10, OLD ENGLISH and FOREIGN SILVER PLATE, the Property of a LADY; and from other Private Sources.

On THURSDAY, May 11, beautiful MINIATURES by R. Cowley, R.S., representing Members of the Family of King George III., and other Miniatures of Royal and Distinguished Personages; and a few OBJECTS of VERTU, the Property of a LADY.

On FRIDAY, May 12, splendid OLD DECORATIVE OBJECTS from Cassiobury.

On TUESDAY, May 16, a COLLECTION of PORCELAIN, removed from Pampisford Hall, Cambridge.

On WEDNESDAY, May 17, DECORATIVE FURNITURE, PORCELAIN, and OBJECTS of ART, and a COLLECTION of ELEPHANT'S TUSKS, of the late J. L. GARDEN, Esq.

NOTICE.

Messrs. CHRISTIE, MANSON & WOODS have received instructions to SELL by AUCTION, in the LAST WEEK of JUNE, WORKS of ART belonging to the PARTNERS of Messrs. BARRING BROTHERS & CO.

On TUESDAY, July 11, and Three Following Days, the HOLFORD COLLECTION of ETCHINGS, ENGRAVINGS, and DRAWINGS by and after OLD MASTERS formed by the late ROBERT STAYNER HOLFORD, Esq., of Dorchester House, Pall-male.

MESSRS. HODGSON will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C.—

On TUESDAY, May 2, and Two Following Days, at 1 o'clock, valuable MISCELLANEOUS BOOKS, comprising Bayle's *Dictionary*, Shakespeare's *Glossary*, and River Thames—Cook's *Hogarth's*—Soliv's *Dress*, &c., of the Hudson—Hanson's *Sketches of the Ganges*—Anderson's *Victorial Arts of Japan*, 4 vols.—Hutchins's *Derwent*, 4 vols.—Large Paper—Cassan's *Hertfordshire*, 3 vols.—Large Paper—Lipson's *Blackburn*, 4 vols.—Booth's *British Birds*, 3 vols.—Dickens's *Works*, Edition de Luxe, 10 vols.—Crutcher's *Table-Book*, 4 vols.—Life of Falstaff, &c.—A Beckett's *Comic England* and *Rome*, 3 vols.—Burton's *Arabian Nights*, with Supplement, 18 vols.—Wagha's *Works*, George Eliot's *Works*, 2 vols.—Interesting Books of Travel—Two Albums of Choice Photographs, &c.

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MESSRS. SOTHEY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, May 2, and Following Day, at 1 o'clock precisely, the Choice and Valuable LIBRARY of the late FOUNTAINE WALKER, Esq., of Ness Castle, Inverness. May be viewed. Catalogues may be had; if by post, on receipt of six stamps.

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May be viewed two days prior. Catalogues may be had.

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MESSRS. SOTHEY, WILKINSON & HODGE will SELL by AUCTION (by order of the Court of Chancery), at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, May 4, and Two Following Days, at 1 o'clock precisely, the COLLECTION of COINS and MEDALS formed by the late W. BATEMAN, Esq., and T. BATEMAN, Esq., of Lombard-street, London, E.C., comprising Greek and Roman Coins in Silver and Gold, large Brass, &c.—Ancient British—a fine series of Saxon, including several exceedingly rare Pieces in Gold—English Coins from the Conquest to Victoria including a fine series of English Historical Medals in Silver and Bronze—Tokens—Cabinets, &c.

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MESSRS. SOTHEY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, May 8, and Following Day, at 1 o'clock precisely, a PORTION of the COLLECTION of LONDON TOPOGRAPHY formed by an Eminent Collector, comprising Drawings in Water Colours and Pencil—Mezzotint and other Prints, Coloured and Plain—Books, &c.

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MESSRS. SOTHEY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, May 24, and Following Day, at 1 o'clock precisely, important AUTOGRAPH LETTERS and HISTORICAL DOCUMENTS, including the COLLECTION of a LADY, and that of the late D. HARRIES, Esq., comprising interesting Specimens of Lord Byron, Dr. Johnson, Nelson, George Washington, John Evelyn, Sir John Hawkins—important Series of Autograph Letters of Frederick the Great to Voltaire—an interesting Correspondence of D. O'Connell; also a fine Series of Autograph Letters of General Gordon to a friend before his departure for Khartoum—Letters of George III., Lord North, W. Pitt, Warren Hastings, Burke, &c.

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SATURDAY, APRIL 29, 1893.

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LITERATURE

The Diary of Samuel Pepys, M.A., F.R.S., Clerk of the Acts and Secretary to the Admiralty. Transcribed by the Rev. Mynors Bright, M.A. Edited, with Additions, by H. B. Wheatley, F.S.A. Vol. I. (Bell & Sons.)

WHOEVER induces or enables us to read the immortal Diary once again is to be considered as a public benefactor; and, as such, we owe our thanks to Mr. Wheatley for the new edition which he has now begun to put before us. But our sense of indebtedness goes beyond this. It is not only that under his auspices we are able to re-read the Diary, but that we are able to read it with a completeness never till now aimed at. The bibliographical history of the Diary is, in fact, curious. The story of its being first deciphered by Mr. Smith has long been familiar; but to us, with our knowledge of the acceptance of the book as a classic, it cannot but seem strange that, having the full transcript before him, Lord Braybrooke should have deliberately mutilated it and offered to the public a bare half of the original, which he occasionally translated into his own language. To this he was persuaded partly by a doubt of the acceptability of the work to the public, and still more by a doubt of the willingness of the public to accept the whole. Much that he decided to be absolutely without interest, he omitted; nor did he ever materially increase the quantity published, although public favour had at once declared itself, and the public voice had, from the beginning, clamoured for the literal and complete text. Sir Walter Scott's miscellaneous writings are, perhaps, not so commonly read now as they ought to be, and it is, therefore, not out of place to refer explicitly to his remarks on this subject in a review of the first edition in the *Quarterly Review* of March, 1826. He said:—

"The idea of a work being imperfect, from whatever cause, the restless suspicion that something has been kept back which would have rendered the whole more piquant though perhaps less instructive, will always, in spite of us, haunt the curious indagator after the minute curiosities of literature:—
That cruel something unpossessed
Corrodes and leavens all the rest."

Where contemporary documents are published for the use of the antiquary or historian, we think the editor will, generally speaking, best attain his purpose by giving a literal transcript of the papers in his hands. Even when decency or delicacy may appear on the one hand to demand omissions, it comes to be, on the other, a matter of very serious consideration in how far such demands can be complied with without actual injustice to the characters handled by the author, the self-supplied key to whose own character and dispositions is thus mutilated and impaired."

When, therefore, some eighteen years ago, it was announced that Mr. Mynors Bright had transcribed the Diary anew, and was on the point of publishing a corrected and practically complete text, there was naturally some feeling of exultation, which was more than a little checked on the appearance of the first volume, by Mr. Bright's own statement that he had omitted "such parts as he thought would be tedious to the reader or were unfit for publication"; and again:—

"It is impossible for any one who has not read the *entire* Diary fully to appreciate Pepys' industry and diligence in his office of Secretary to the Admiralty, but it would have been tedious to the reader if I had copied from the Diary the account of his daily work at the office."

But to many "the account of his daily work at the office" would be more interesting than the record of the pots of ale he drank or the pretty girls he kissed; and we could not avoid mistrusting the judgment of an editor who did not even pretend to know the difference between the Clerk of the Acts and the Secretary to the Admiralty. Mr. Bright's edition was, indeed, a great advance on its predecessors; it was estimated to contain one-third previously unpublished matter; but the mere fact that it was not complete rendered it quite certain that, sooner or later, it must be superseded by one which did at least aim at completeness. It has been for some time out of print, and we warmly congratulate the public on an editor so capable as Mr. Wheatley having undertaken the task of preparing an edition which is practically complete—not absolutely. On which point we must let Mr. Wheatley speak for himself. He says:—

"It has now been decided that the whole of the Diary shall be made public, with the exception of a few passages which cannot possibly be printed. It may be thought by some that these omissions are due to an unnecessary squeamishness, but it is not really so, and readers are therefore asked to have faith in the judgment of the editor. Where any passages have been omitted marks of omission are added, so that in all cases readers will know where anything has been left out."

Having before us the new entries of February 7th, 1659/60, October 7th, 1660, October 30th, December 6th, December 10th, and others similar, we will not accuse the editor of "unnecessary squeamishness," and are quite willing to believe that he has been guided by a proper judgment. The commercial aspect of the work must be considered, and it is doubtful if there would be a remunerative market for an edition which could not, with any sense of decency or propriety, be left on the library shelves. Still, as Scott has put it,

That cruel something unpossessed
Corrodes and leavens all the rest;
and we may be quite certain that, in the

fulness of time, a complete edition will be printed, even if it has afterwards to be put on the "P.C." list in the British Museum. Meanwhile we and the majority of readers may well be content with what we have got: a text which, for all historical or literary purposes, may be considered perfect, and sufficient for biographical, even though "the self-supplied key" to Pepys's own character is, to some small extent, "mutilated and impaired."

It was not, of course, to be expected that the matter now first printed would prove of any special interest. It was to be presumed that Lord Braybrooke and Mr. Mynors Bright had picked out most of the "plums"; though after experience of some passages which took a very different complexion by the light of Mr. Bright's additions, it was, and remains, possible that these further additions might explain points hitherto obscure. On the very first page, for instance, we find that Mrs. Pepys's hopes of a child were disappointed, and from the ill effects of this she seems to have suffered during the year. Another passage may be referred to, on February 28th, 1659/60, where Mr. Bright, by the omission of two words, spoiled the little story, such as it is. "Home," it stood,

"where I found Mr. Shepley come to see me.I was indeed a little vexed with Mr. Shepleyabout his breaking open of my study at my house merely to give him the key of the stair door at our Lord's, which lock he might better have broke than mine."

The eccentricity of Mr. Shepley's conduct is now explained: "I found Mr. Shepley, almost drunk, come to see me," &c. Several amusing little touches, too, appear for the first time. We knew already that on January 4th, 1659/60, "It snowed hard all this morning and was very cold, and my nose was much swelled with cold"; but the entry at the close of the day was wanting: "Home and so to bed, but much troubled with my nose, which was much swelled."

Independently of its want of completeness, the imperfect and inaccurate way in which Mr. Bright's edition was annotated necessarily prevented its being accepted as final. Mr. Bright was at the time an invalid, and undertook the deciphering of the original rather as an occupation for his enforced leisure than from any predisposition for the task of editing it; nor did the state of his health permit him to go through the necessary study or research at the last moment, even if study or research so gone through could have led to any satisfactory result. Added to which a difficulty about the copyright prevented his making use of Lord Braybrooke's notes to the later editions; and when this difficulty was overcome, his ill health and his want of familiarity with the subjects treated of were fatal obstacles in the way of his correcting obvious errors due to original inaccuracy, or to changes following the lapse of years. The present editor is in a different position: he has had, from the beginning, the use of all that Lord Braybrooke and Mr. Bright collected, and he has been known to have made for many years a special study of Pepys and his times. The general average of the notes is consequently satisfactory; and if in a few passages there is some confusion, we mention this not

as finding fault, but as recognizing the practical impossibility of perfection, except by the co-operation of many minds in many years. We have noticed a few misprints, among which the following ought to be corrected: on p. xxvii, where Pepys is said—surely in exaggeration—to have learnt the multiplication table for the first time in July, 1661, instead of 1662; in the picture of the monument at p. lvi, where the date of Pepys's birth is printed 1636, instead of 1632/3, unless indeed the mistake is on the monument itself, when it would surely have been pointed out; and on p. 328, where, in a note, the Sovereign is said to have been built in 1657, instead of 1637. Misprints of dates are more than usually important.

On p. 7 occurs a note that "Will's" was "most probably the house of William Joyce," which seems at variance with the entry on p. 16: "Being at Will's with Capt. Barker. in comes my father and with him I walked, and leave him at W. Joyce's." On p. 17, "Coming in the morning to my office, I met with Mr. Fage and took him to the Swan," is annotated "The Swan tavern in Fenchurch Street." But this Swan, handy to his office in Westminster, must have been the Swan in the Palace yard, to which he took Mr. Fossan (p. 48). On p. 37 "the Hope" is certainly the reach of the river, as appears from the entry on the next day (p. 38), "in came Mr. Hawly, newly come from shipboard." On p. 162 Lord Braybrooke's note is inserted in which, following Clarendon, Batten is described as "an obscure fellow," and as having purposely fired on the house in which the queen was lodged, all which is quite untrue. Similarly on p. 2 Lawson is described as "the son of a poor man at Hull," who "entered the navy as a common sailor, and distinguished himself during the Protectorate." About Lawson's family there may be some doubt, but it is quite certain that, after serving as an officer in the army, he entered the navy as captain of a ship, which he and his partners hired to the Parliament. On p. 177 the note, "Sir Robert Holmes, styled 'Major' although in the navy. Thus Lord Sandwich and Sir W. Penn were called 'Generals,'" shows some confusion. Sandwich and Penn were called Generals because they were Generals, Generals at Sea, the distinctive rank of Commanders-in-Chief. Major, on the contrary, was a purely army title, and denoted Holmes's military rank. Commissioner Willoughby, mentioned on p. 198 and again on p. 209, whose "name does not occur in the list of Naval Commissioners, 1660-1760," was a Commissioner under the Commonwealth, and is repeatedly named in the 'Calendars of State Papers, Domestic.' He was resident at Portsmouth in February, 1652/3, and did good service in hurrying out ships to take part in the great fight off Portland and the Isle of Wight. The list might easily be extended, but our purpose is rather to call attention to the necessity for ceaseless care than to dwell in detail on the few shortcomings in a work of great difficulty, which promises also to be one of great merit and of great value. We may add that it is well and clearly printed, on good paper, and appears in an appropriate binding.

Aislinge meic Conghinne.—The Vision of MacConglinne: a Middle-Irish Wonder Tale. Edited, with a Translation (based on W. M. Hennessy's), by Kuno Meyer. (Nutt.)

THE late Mr. William Allingham, though unacquainted with the Irish language, was deeply interested in its literature, and in every way in his power encouraged its study. As a native of Ballyshannon he felt a local as well as a national pride in the 'Annals of the Four Masters,' the chief compilers of which were born within a few miles of his home, and whenever he met an Irish scholar he was ready to talk with him on Irish writers and their works. It was this taste for Celtic literature and desire to have it appreciated which led him to induce the late Mr. Hennessy to send to *Fraser's Magazine* a translation of the 'Vision of MacConglinne.' Prof. Kuno Meyer has altered this version, not always happily, but with a desire to make it a more precise representation of the original. He has added a text giving the readings of two manuscripts, some notes, and a glossary. *Aislinge* would have been better translated "dream," for the more majestic term has more than one well-known Irish equivalent, as 'Fis Adamnain,' the vision of Adamnan, who was taken like Dante through heaven and hell, and described what he saw. MacConglinne was an imaginary scholar who suddenly got tired of study and became an itinerant poet. He started from Roscommon to go to Cathal, King of Munster:—

"He arose early on the morrow, and tucked up his shirt over the rounds of his fork, and wrapped him in the folds of his white cloak, in the front of which was an iron brooch. He lifted his book-satchel on to the arched slope of his back. In his right hand he grasped his even-poised knotty staff."

Thus equipped he travelled to Cork, and put up at the abbot's guest-house. The entertainment he received did not satisfy him, so he recited a satirical poem on the abbot, who, in revenge, issued the following order:—

"What do you mean to do, then?" said the gillie. "This," said Manchin; "to go to the person who made them, to strip him of all his clothes, to lay scourges and horsewhips on him, until his flesh and skin break and sever from his bones (only let his bones not be broken); to put him in the Lee and give him his fill of the muddy water of the Lee. Then let him be put into the guest-house, without a stitch of clothing."

Extravagant dialogues with the monks follow, and MacConglinne curses them so violently that they in fear beg the abbot to delay his execution, which has been ordered for the following morning. After more talk next day he reaches a house where King Cathal is a guest. The king has a demon of hunger in his inside, and begins to eat apples as soon as he arrives, but MacConglinne attracts his attention, and gets into favour with him. He then proceeds to cure the king of his morbid hunger, and after tying him hand and foot relates in verse a dream he has had of a land where rivers, houses, and fields are all made of food:—

A lake of new milk I beheld
In the midst of a fair plain.
I saw a well-appointed house
Thatched with butter.

He sails on the lake of milk, and rows in a boat made of beef fat past islands of cheese. After all this talk of eating the demon inside King Cathal comes out to see what is to be had, is caught under an iron pot, but sits unhurt amid flames, makes a short oration, and vanishes. The king is cured, and the rest of the story is the enumeration of the rewards given to MacConglinne. They were numerous, and even the telling of the story in future ages was to be well paid:—

"The reward of the recital of this story is a white-spotted, red-eared cow, a shirt of new linen, a woollen cloak with its brooch, from a king and queen, from married couples, from stewards, from princes, to him who is able to tell and recite it to them."

The editor unjustly complains that Hennessy, "like many of his countrymen, seems to have been overfond of Romance words, and to have preferred these where the simpler Saxon equivalents were at least as effective"; but the fact is that Hennessy by using rather long words now and then desired to help the reader to some notion of the extravagant, bombastic character of the composition. It would, perhaps, be unjust to criticize severely the English of his German editor, who introduces many words perhaps of Saxon origin, but certainly not English of any kind. He also, following the example of Whitley Stokes, to whom the book is dedicated, uses archaic words, a method in less learned hands likely to end in making both the original and the translation unintelligible. *Lios*—a word applied at the present day to a particular form of ancient earthwork—is in one place translated "garth," and in another "close." *Fendoc*—in modern Irish *finnóg*—is translated "Royston crow," an ornithological term which identifies the bird, but is out of place in a vision, where it might have been rendered "grey-backed crow," if the vernacular "skald crow" is not well enough known. There are many errors in translation: *talman* (p. 11) is "the earth," not "mankind"; *trog* (p. 27) is not "devil," but "wretch"; *gilla* (p. 15) means "servant," "attendant," or "boy," not "gillie" in the modern use; *mart* (p. 3) is a "beeve," not a "cow"; *munnter Chorceaige* (p. 19) should be construed "chapter" or "convent" of Cork, not "monks." *Monuar* (p. 29) should not be translated by the other Irish exclamation of grief "ochone," but by "woe is me" or "alas." The tale is extravagant, which is, perhaps, the reason that the editor sees nothing incongruous in an abbot of Cork ordering a man to be crucified. "Tuccar lib siut co crochar forsin fhaitheche" is "Take him away with you that he may be hanged on the green." The verb occurs several times in the tale and is always mistranslated. It is true that the verb *croch* is used for "crucify," but its every-day meaning is "hang," and in historical writings plenty of examples of its use are to be found, as in the 'Annals of the Four Masters,' "Eoghan ruadh agus mac ui Mhoirín do chrochadh la hiarla tuadhmunhan," "Red Owen and the son of O'Morrin were hanged by the Earl of Thomond."

The work of the editor throughout is far from thorough, but too much must not be expected in the *editio princeps* of any text,

and the volume will be an interesting addition to Irish libraries.

The Skeptics of the Italian Renaissance. By John Owen. (Sonnenschein & Co.)

THIS is a book of which the matter is better than the form. In spite of the author's apology in his introduction, the mixture of dialogue with expository essays (supposed to be read by one of the interlocutors) is most unfortunate. The style, also, is too widely expatiating. For one reason or the other we do not get a clear presentation of the author's own view, especially of the less known among the thinkers discussed. Objection may also be taken to the title. The name "skeptic" (with or without the *k*) has acquired a definite meaning in philosophy, and is now almost invariably applied to some position analogous to Pyrrhonism. It indicates final suspension of judgment as to philosophical truth, not a preliminary attitude resembling the "Cartesian doubt." Mr. Owen of course knows this, and is trying to give the term a wider sense. But would not "inquirer" or "freethinker," in its generalized meaning, have served his purpose just as well? Hardly a single name in the book is that of a philosophical sceptic in the proper sense. One disadvantage of the title is that Mr. Owen, feeling the incongruity, sometimes tries to show that there was more philosophical scepticism in a thinker than can really be allowed. Bruno, for example, as he explains at length, attacked philosophical Pyrrhonists along with religious dogmatists in the 'Cabala del Cavallo Pegaseo'; yet, in one place, he tries to represent Bruno's thought as partaking of "the placidly energizing ataraxia of the skeptic." Nothing is less like the sceptical "ataraxia" than the unending pursuit of absolute truth celebrated by Bruno in the 'Eroici Furori.'

For some minor inaccuracies in Mr. Owen's pages the conditions under which he corrected the proofs may be held responsible. An example of this kind of inaccuracy is that Michel de Castelnau is always spoken of as "Castelnuovo"—the Italianized form used by Bruno in the dedications of his dialogues to the French ambassador. A point of more importance is that the German philosophical movement posterior to Kant is described as the "Enlightenment." This is, of course, the name applied in Germany to the movement prior to Kant. It is also by an error that England is represented as entering on the modern philosophical movement as late as Germany. The beginning of modern philosophy in England is practically contemporaneous with its beginning in France; that is, later than in Italy (if we call the thought of the Italian Renaissance modern), but earlier than in Germany.

When we leave questions of form and of detail, to consider the general conception of the book, it is possible to speak of it much more favourably. The Italian Renaissance is conceived quite clearly as a movement of emancipation in thought, essentially unique, but long prepared for beneath the surface of mediæval life. What incited it directly was "the classical impulse"; yet it was not simply, or even mainly, a literary and artistic revival. Its basis was the move-

ment towards intellectual freedom, incited by the thought rather than the form of ancient writings. The mediæval preparation was of many kinds, but the highest place is to be given to Arab culture. The earliest period to which intellectual preparation can be traced is the short episode that followed the educational reform of Charlemagne in the ninth century. If the movement of the Renaissance was a revival, it was a revival from debility and helplessness rather than from absolute lifelessness. "There is really no period of Mediæval history in which traces of Pagan culture are not discernible." What kept the movement back was the spirit of the mediæval hierarchy. "The leaders of Latin Christianity, with unimportant exceptions, were enlisted on the side of intellectual obscurantism." This obscurantism, however, found opponents within the ranks of the clergy. The more serious opposition was in the freer speculations of the scholastics, while a lighter attack was made by the "Goliardi." The appearance of indigenous literatures in Europe, such as Provençal poetry, was also an important stimulant to free thought. One effect of the Albigensian crusade was to diffuse this influence over the whole of Europe. In the popular poetry of the Middle Ages, as in the literature and philosophy of the Renaissance, the attack on the ecclesiastical system was to no small extent ethical. Thus the credit of attacking the hierarchy on ethical grounds was not reserved exclusively for the religious reformers. Among the thinkers of the Renaissance Pomponazzi, in particular, made a stand for "unselfish morality." This was really a position somewhat in advance of that attained by the Reformers.

These seem to be Mr. Owen's main positions; and he supports them by detailed evidence. The writers and thinkers specially dealt with are Dante, Petrarch, Boccaccio, Luigi Pulci, Machiavelli, Guicciardini, Pomponazzi, Giordano Bruno, and Vanini. These, although, as Mr. Owen himself says, they do not exhaust the important names in the movement he is expounding, are sufficiently representative to give a good idea of it. Perhaps, however, the term "Renaissance" is extended too far when it is made to cover the earliest names. These, in the strict historical sense, belong rather to the preparation for the Renaissance than to the movement itself. It is, on the whole, mediæval culture for which Dante stands. If, as Mr. Owen says, the 'Divina Commedia' has a "Janus-like aspect" to mediævalism on the one side, and to the new culture on the other, is not this a doubleness inherent in the mediæval world itself, from the time when it came to have a distinctive culture at all? "Mediævalism," if this means the theocratic ideal of the hierarchy, was never fully realized. If, then, we were to look for a Middle Age untroubled alike by reminiscences of antiquity and by anticipations of the modern world, we should have to give up the name altogether. This, no doubt, Mr. Owen would be the first to admit.

The longest separate expositions are those which are devoted to Giordano Bruno and Vanini. Like the rest of the book, they are founded on study both of the thinkers themselves and of those who have written

on them. What the reader may complain of a little is that various points of view are set forth rather than any definite statement given of the positions which the philosophers really maintained. In the case of Vanini no doubt it was difficult to give a consistent account; and here Mr. Owen has been able to do some service biographically in defending Vanini against Cousin, whose account of his life seems to have been too readily accepted, even by comparatively unprejudiced writers. The exposition of the philosophy, here and elsewhere, might have taken a more definite form if Mr. Owen had more carefully considered the famous distinction of the "twofold truth," handed on from the Middle Ages to the Renaissance. The meaning of this distinction is made as clear as possible in a quotation he gives from Pomponazzi: "Dicit Aristoteles quod nullus corde potest concedere duo contradictoria, quia opiniones contradictoriae sunt contrarie in intellectu, sed verbo possumus concedere, corde autem minime." Nothing could be plainer. This is, of course, the heterodox distinction, first introduced by the Averroists, and condemned by more than one council, and is not to be confounded with the separation of the realms of faith and knowledge in its orthodox form. Doubtless it is not always perfectly easy to distinguish the two formulæ; but a statement like this of Pomponazzi removes all ambiguity. In general, when a philosophic writer asserts that he believes one proposition as a philosopher and its contradictory as a theologian, we have some right to conclude that it is the first alone that he holds seriously. If the contradiction is not explicitly recognized, we have, of course, no right to impose our own inferences; but this is another question.

The most characteristic feature of the book, it may be noted in conclusion, is the account given of anticipations of the Renaissance in the Middle Ages. Anticipations of later thought in the Renaissance itself are less dwelt on. What is sometimes called the "transition period" is, for the author, a last term. In the distinctively modern development of philosophy he seems to be less interested. In spite of his stress on "skeptical" inquiry, it is each thinker's conception of the universe as a whole that he cares about rather than his critical scrutiny of the principles of knowledge. This last inquiry, as has often been said, is more distinctively modern. What distinguishes the Renaissance is the effort to attain again a comprehensive theory of the universe. The result might at the time be disintegrating rather than reconstructive; but the effort itself, as Mr. Owen sees clearly enough in the case of Bruno, was one of synthesis more than of analysis.

Letters written in a Mahratta Camp during the Year 1809. By Thomas Duer Broughton. A New Edition, with an Introduction by the Right Hon. Sir M. E. Grant-Duff. (Constable & Co.)

THIS well-edited reprint of Capt. Broughton's interesting letters appears as vol. iv. of "Constable's Oriental Miscellany." Its value as a soberly faithful picture of old Marátha life and character, as studied by an intelligent officer who marched with the head-

quarters camp of Daulat Rao Sindhia, successor to the great Madhuji of Warren Hastings's day, is justly emphasized by Sir Mountstuart Grant-Duff in a few introductory pages, which not only tell us all that is needful about the writer of the letters, but serve as critical finger-posts to an indolent reader, or even, perchance, to an astute reviewer; for the latter has really little more left him to do than "say ditto" to Sir M. Grant-Duff's criticisms and comments.

Capt. Broughton commanded the escort of the British Resident, Mr. Graeme Mercer, who accompanied Sindhia's army during its slow march through Rajputana in 1809. The letters from camp were written at the request of his brother in England, who pleaded the special interest which "the late war in India" had aroused at home in everything connected with our former foes, the Maráthas. They cover a period of fourteen months, from December 26th, 1808, to February 27th, 1810, and describe what happened during the writer's roundabout journey from Agra to Ajmir. Their chief merit lies in their truthlike simplicity, their freedom from exaggeration or embellishment. There is no attempt at word-painting or any other literary trick; and the reader is generally left to draw his own moral from the incidents described. Everywhere we note traces of a clear-seeing eye, of a mind intelligent, shrewd, and well informed. Letter after letter abounds in curious and characteristic traits of Sindhia himself, his court, his soldiery, his domestic relations, and his modes of dealing with the Rajput princes whom Wellesley's successors abandoned for a time to Marátha greed. Whoever wishes to realize the dismal blundering which for ten years followed the reversal of Wellesley's forward policy, and flung away the best fruits of Assaye and Laswári, would do well to read this unvarnished record of a twelvemonth's sojourn in the motley Marátha camp of which letter iii. gives so full and minute a description. The whole book, indeed, is one long object-lesson of the misdeeds and sufferings produced or intensified by our retrograde policy in the years that passed between Wellesley's retirement and the vigorous rule of Lord Hastings. The most cursory reading of this volume should bring conviction to all who forget, or have yet to learn, "how hideous"—to quote Sir M. Grant-Duff—"was the state of things which prevailed before we struck up the swords of all combatants, and commanded peace."

In letter iv. we first become acquainted with "Muharaj" Sindhia, seated in the middle of a small tent on his *guddee*, "a large square cushion covered with gold brocade; his back supported by a round bolster, and his arms resting upon two flat cushions." He was "turned of thirty," about 5 ft. 5 in. in height, "inclined to be fat, but not largely made," with a swarthy complexion, "agreeable" features, and the general look of a debauchee. He was plainly dressed in a purple turban, an old yellow silk robe, and "a faded lilac shawl thrown carelessly over his shoulders." Several strings of costly pearls and uncut emeralds were hung round his neck. When he spoke, his voice was soft and his address pleasing. Every one allowed him to be "naturally a mild and good-natured man." Sub-

sequent letters fill in the portrait thus outlined with details of a less attractive kind. Sensual and pleasure loving, he left business entirely to his ministers, and found relief from worry in "a tiger or a pretty face, an elephant fight or a new supply of paper kites," delighted in women and low company, and passed his time "in a constant round of the grossest debaucheries." Other traits in Sindhia's character crop out repeatedly in these pages—avarice, meanness, falsehood, treachery, superstition. He squandered his money on Brahmans, fakirs, and parasites while his troops were in open mutiny for their pay. He concluded a treaty of peace with Jaipur one day, and "the very next morning wantonly plunders a miserable little hamlet, for we are still in the Jaipur country, that chances to be in his road."

The great camp, or *lashkar*, with its long streets of canvas bazárs, its motley swarms of human beings, its numerous lines of horses, elephants, camels, bullocks, and guns, presents an ever shifting scene of disorder, riot, intrigue, wrangling, merry-making, luxury, squalor, and distress. The march of the army resembles the swarming of locusts; every village is plundered, every green field stripped bare. Blackmail is wrung from proud Rajput princes and recalcitrant Thakurs. Large tracts of Central India become mere desert. Famine-stricken women sell their children for a few handfuls of grain, or prowl about the camp to pick up any food that may have passed undigested through the horses' bodies. Some part of Sindhia's army is always breaking into open mutiny from the non-payment of many months' arrears. Now and then the cavalry horses are on the brink of starving. In every other letter a group of creditors are "sitting *dharna*" round the tent of some Sirdar who cannot or will not pay his debts, and Sindhia himself is more than once subjected to the same old form of starving out a debtor, which is still employed in certain of the native Indian states.

No greater blessing could have befallen the people of India than their final deliverance by Lord Hastings from the raids of a nation of armed freebooters, who lived by plundering Hindus and Mohammedans alike. In this respect, indeed, the Maráthas differed little from the Pindáris, whose power they fostered for their own ends. It is a relief to turn from scenes like these to those passages in which Capt. Broughton describes athletic games in camp, or a grand nautch, or such festivals as the Holi or the Moharram, or a visit to the Hindu shrines at Poshkar, near Ajmir, among which stands the only temple of Brahma in all India. At the end of the book is a good map, showing the line of march from Agra to Ajmir, and here and there are quaint illustrations reproduced from the original volume. The editor has added a few brief but helpful foot-notes and a sufficient index.

Historic Personality. By Francis Seymour Stevenson, M.P. (Macmillan & Co.)

MR. STEVENSON appears to be impressed with the fact that individual characters form not only an interesting but an important factor in the history of nations, and

likewise with the difficulty of forming a correct idea of those characters. He devotes an introductory chapter to the elaboration of the first proposition, to which most people will be disposed to agree without even having recourse to a contemplation of the tombs of great men in Westminster Abbey or at the church of Santa Croce in Florence. For, as he points out, even extreme upholders of the "scientific" view of history, like Buckle, find themselves obliged to devote considerable attention to the influence of such men as Richelieu on the history of mankind. The remaining chapters are devoted to the discussion of the means available for removing the difficulty in attaining that insight into individual character which is required for a comprehension of history. His survey of these means is fairly exhaustive, as it includes history, biography, autobiography, diaries, memoirs, letters, table-talk, characterization, monumental inscriptions, portraiture, and imaginative literature, to each of which a chapter is devoted. At the end of it all, however, one does not seem much wiser with reference to the immediate object of the discussion than one was at starting, for Mr. Stevenson does not very clearly explain which, if any, of these methods he thinks the best. They all, as he points out, have their merits and all their demerits, and of each of them favourable and unfavourable instances can be quoted; and, after all, his remark on the second page is quite true, that we can never hope to arrive at an absolute knowledge of a man's personality, which is "something impalpable, imponderable, impenetrable, which defies alike definition and analysis, not that it is in itself unknowable, but that to our finite understandings it is unknown." All that we can expect is an approximately truthful picture. A further obvious criticism on Mr. Stevenson's list of headings is that there is a want of logic in their co-equal juxtaposition. Table-talk, for example, or monumental inscriptions, can hardly be put on the same footing as biography and history, inasmuch as the latter actually give the picture of the individual, whether it be good or bad, whereas the former cannot be said to do more than provide the means for what history and biography accomplish.

However, if we neglect the somewhat ambitious object put in the forefront, and treat the book simply as a collection of pleasant, chatty little essays on various forms of historical literature, we shall be doing it more justice. Mr. Stevenson has evidently read widely, and he conveys his knowledge in an agreeable form on the subjects which he discusses without making an irrelevant parade of inappropriate matters. His allusions to writers and books are always brought in naturally, and his judgments are eminently cautious and orthodox, as, for example, "that Selden's ideas will live in his table-talk, when the 'History of Tithes' and the other monuments of his vast learning have long been buried in oblivion," so that, if the book does nothing else, it will probably suggest to readers an interest in books with which they were previously unacquainted. The style, though generally smooth, is at times unnecessarily oratorical, and occasionally the exhaustive exposition of alternatives is rather derogatory to

the reader's understanding. Here is an instance:—

"The extent to which such an attempt can succeed, depends upon a variety of causes. In some cases the materials are too scanty to admit of the formation of a correct conception, in others the abundance of materials is so great as to produce embarrassment by reason of their profuseness. In some instances, again, the character under consideration stands out in clear and commanding outline; in others its individuality is less marked, and its types less pronounced. In all there is this feature in common, that the men of the past can never be reproduced in their entirety."

Lettres à Lamartine, 1818-1865. (Paris, Calmann Lévy.)

Lamartine. Par Édouard Rod. (Paris, Lecène & Oudin.)

THE simultaneous appearance of two books concerning Lamartine, though neither is devoid of intrinsic interest, may be more interesting still to students of literature in connexion with recent attempts in France to revive the popularity of the poet. The books themselves may both be well recommended. The '*Lettres à Lamartine*' are what may be called a thrice sifted remnant. Lamartine was extremely careless of his immense correspondence, and only a part of it has been preserved. From this Madame Valentine de Lamartine seems to have made a selection, and from that selection she has published a further selection or instalment here. We may note some curious, and at least outwardly cordial, letters from Victor Hugo; one or two of much interest from Sainte-Beuve (including one not addressed to the poet, but written about him in the later years of their lives); and a most delightful, though very discursive epistle from Malibran, whose other letters (for she was a not infrequent correspondent of his) Lamartine seems to have destroyed or lost. M. Rod's book forms part of a series of '*Classiques populaires*,' the object of which is by selection, biography, and a little criticism to set the classics, not of France only, before the hasty reader; and it does its duty well. But as we have said, the mere contents of these books do not supply their chief immediate interest.

It is a fact well known to those who have watched the course of French literature and thought narrowly that for the last ten years or so, perhaps more, there has been a steady effort made to rescue Lamartine from the general neglect into which he had fallen. The causes of that neglect, which was at its fullest a few years before and a few years after his death, can only be very briefly indicated here; but his political effacement, the straits, not wholly dignified, into which he fell, his too miscellaneous literary industry, with other things, undoubtedly exercised on his fame an influence which was not quite just, and which his admirers might hope would be passing. After the convulsion of the war other things came to give these admirers confidence. The more distinctly Romantic school with its subdivisions and offshoots was wearing itself out; men were tired of hearing Lamartine's great rival extolled as "master"; a new school of disillusion and melancholy arose; the very excesses of Naturalism urged a reaction towards sentimental idealism; and

lastly, some influential critics of quite different schools of thought "took up" Lamartine. The death of Hugo himself seemed to give this movement double assistance by removing a formidable personality and by encouraging men—according to a rather unamiable, but in France unfortunately common habit—to kick at the lion who was latest dead. For years past the reader of French books has been familiar with a certain tone of depreciation of Hugo as flashy and popular; of appreciation of Lamartine as refined, as suitable for the elect, and so forth.

And how much has come of it all? M. Édouard Rod has, perhaps, a better right to tell us than most people. He is eminently, almost pre-eminently modern; he is thoroughly in touch with Lamartine, if not in sincerity of pessimism (for Lamartine was not exactly a pessimist), at any rate in a sort of disillusioned sentiment; he likes the gentle melancholy of the poet of the '*Méditations*,' his delicate, rather feminine analysis, his horror of glaring tints and bold outlines. Yet he himself, though he asserts that men of letters at the moment read Lamartine, relish him, talk of him, admits that "le grand public n'ouvre plus guère ses livres, et ne subit plus que faiblement l'entraînement de sa poésie."

It may be urged, of course, that "le grand public" very seldom opens the books of any poet, and is by no means extremely susceptible to the attractions of any poetry. But this is scarcely, we think, what M. Rod means; and it certainly does not express our own judgment of the matter. We should say that, despite the distinct and undeniable charm of Lamartine at his best, it is but a charm, and he but a poet of a secondary order, and not of the highest even in that order; that it is, consequently, vain to expect him ever to recover a great popularity or a great esteem, even of the kind which is consistent with being little read; and that a particularly high estimate or a particularly strong affection for him must always be, if not exactly a matter of affectation and coterie-fancy, one of mood, of whim, of special attitude and circumstance. He has a charm, but no spell; a virtuoso's skill, but no master's power. His very distinction, though real, is faint and fugitive. Nor has he, like many poets of the second order in these respects, the advantage of presenting his work in a small compass, so that such charm as there is has no time to stale, and such power as there is *not* may be charitably thought capable of having appeared with greater opportunity. His bulk is great, his attempts are various, yet his results are uniform in their limitations. It seems impossible to expect such a poet to regain any particularly high place in poetry when he has once lost novelty and the sympathy of contemporary taste.

NEW NOVELS.

Through Thick and Thin. By Margery Hollis. 3 vols. (Bentley & Son.)

MISS MARGERY HOLLIS presents the not uncommon spectacle of a novelist who seeks to counteract the intrinsic amiability of her point of view by the introduction of a liberal allowance of startling incidents. In '*Through Thick and Thin*' we are treated

to a bigamy, a suicide, the trial of one guiltless person, and the execution of another. And yet, in spite of this sensational element, the resultant impression of the book is one of extreme placidity. For the author possesses no taste for horrors, and slurs over the actualities of these painful events in a most perfunctory manner. The brief allusions to theatrical life, again, are of the most idealized character; even the most puritanical of County Councillors could not take exception to the conversation of Miss Fanny Gresham, of the Bijou Theatre. Miss Hollis's Bohemians are the mildest-mannered of men and women, and her handling of incident generally is crude and mechanical. On the other hand, there is some graceful and natural character drawing in the absurdly Quixotic heroine, her feckless sister, and a little boy of the *enfant terrible* type.

Two Men and a Woman. By Mrs. George Bishop. 2 vols. (Ward & Downey.)

MRS. BISHOP's long and emotional excursus on the text "Men were deceivers ever" makes two serious demands on the reader: it presupposes him—or her—to have no sense of humour, and to be content with a style which is invariably slipshod, and occasionally illiterate. Muriel Lascelles is intended to be a profoundly pathetic figure, but Mrs. Bishop is continually crossing the border that severs pathos from bathos. Perhaps the most valuable passage in the book is that in which she dilates on gastronomy as a passport to the affections. The immortal Artemus Ward once remarked that George Washington, unlike modern statesmen, never "slopped over." Mrs. Bishop can hardly be said to escape the condemnation of the American humourist. As for her literary equipment, it may be gauged from the fact that she is under the hallucination that the French word for "sea" is *la mère*.

Paynton Jacks, Gentleman. By Marian Bower. (Fisher Unwin.)

MARIAN BOWER tells an old story over again—the story of 'John Halifax, Gentleman,' and of many another Nature's gentleman before and since his time. The hero of '*Paynton Jacks, Gentleman*,' is represented as conquering the lions in his path by that dogged persistence in honourable conduct and good feeling which does most to make a gentleman. His father had begun life as a cat's-meat man; but, in the words of one of Mr. Punch's earliest ditties, the cat's-meat man had "moved to Regent Street," married a downtrodden governess to put himself in touch with education, and amassed a large fortune. Paynton Jacks has nothing to do with earning money; political ambition takes the place of the trading instinct, and the dominant spirit of the old father is conspicuous in all that he does. The right-minded reader will thank Miss Bower for resisting the natural temptation to kill off the venerable and vulgar Josiah, who lives to see his son triumphant over all the lions, including one in particular who had begun by scorning and ill-using him. The story reads like a first attempt, and, if so, it is decidedly promising. Well written, delicate in tone, and with a true insight into character and the springs

of human action, it gives evidence of genuine talent for the weaving of quietly attractive romance.

A Little Minx. By Ada Cambridge. (Heinemann.)

THE picture of Australian life given us in 'A Little Minx' may or may not be accurate, but it is undoubtedly both clever and amusing. Miss Cambridge is an unsparing critic of her sex, whose failings and foibles are relentlessly exposed in the persons of the married women of Wooreena; but she makes a notable exception in favour of her heroine, who is certainly a most attractive child of nature. It is not every author who can succeed in retaining the interest of the reader in a woman throughout her two marriages and right up to the eve of the third. Yet this feat has been accomplished by the author of 'A Little Minx,' thanks to her brisk style, her lively portraiture, and, above all, her gift of humour.

Larmes d'Amante. Par le Marquis de Castellane. (Paris, Calmann Lévy.)

THIS novel is a very painful story of an unhappy passion of a married woman for an officer who marries in the middle of the book. The intrigue ends in a most commonplace fashion; but the unpleasant tale is unfolded with much power, and the reader feels that the author might produce work more likely to be generally read.

COOKERY BOOKS.

Daily Dinners. By the Author of 'Menus made Easy.' (Warne & Co.)—This is a collection of three hundred and sixty-six *menus*. "The book is intended for the mistress, not for the cook, therefore no recipes are contained in it; but in cases where the names of less familiar dishes convey no idea of their composition, a rough description of them has been given in a foot-note." We quote from the preface, and from it we also learn that the book is further intended to save the time and means of people with whom both are limited. It should fulfil its purpose, and save at the same time many guests from those clumsily designed dinners which are as unpalatable to eat as they are often extravagant to provide.

New Vegetarian Dishes. By Mrs. Bowdick. Preface by Ernest Bell, M.A. (Bell & Sons.)—It is not for us to inquire here whether, if France and Germany were both converted to vegetarianism, the peace of Europe would be made more secure, but merely to say whether Mrs. Bowdick's book proves its claim "to provide something to take the place of meat, which, while nourishing, shall at the same time be palatable." "Most vegetarian books," says Mr. Ernest Bell, who writes the preface, "are enough to make a Vegetarian turn meat eater." It is certainly true that vegetarian cookery is often but carnivorous cookery with the meat left out and some porridge and beans thrown in. This book is something more: it contains two hundred of the author's original recipes, many of which appear to be extremely good. There are recipes for thirty soups and nearly as many stews; for fritters, soufflés, savouries, sauces, salads, and vegetables. The chapter on vegetables is, perhaps naturally enough, one of the most satisfactory in the book, and we would recommend it to the general public as well as to those for whom it has been specially designed. Indeed, the only people to whom we would not recommend the entire book are those good people who, as occasional vegetarians by the compulsion of their beliefs, might welcome it with unbecoming joy.

One Hundred Recipes for cooking and serving Fish.—One Hundred Recipes for cooking and serving Eggs. By Filippini. (Gay & Bird.)—"Twenty-five years with Delmonico" attracts the eye upon the cover, and the famous restaurant is thus justly called upon to repay the fame that had passed, in some measure, from the individual to the institution. The profession may look upon Filippini's action as a case of giving to the world what was meant for but one, but the world will probably hold a different opinion, and will no doubt testify to its faith by the expenditure of many dollars. The recipes remind us of propositions of Euclid: concisely and clearly, the reader is referred from recipe to recipe, and from sub-recipe to sub-recipe, much as the authorities are given in our Euclids. The instructions are so explicit that it would seem as if any one who merely followed them might produce a *Bouille à la Marseillaise* or *Lobster à l'Américaine* which Filippini himself might have cooked.—No branch of cooking more conclusively proves the cook than the cooking of eggs, and no doubt the advertisement is only truthful when it says, "Mr. Filippini is probably the only person who can cook eggs in a hundred different ways." In the book on eggs as in that upon fish you have some of the simplest household dishes, but in perfection if the directions are followed with care. And in these directions also there is none of the vagueness with which the popular cookery book flatters our intelligence. There is one dish which at first sight seems like a delicate compliment to the luxury of African travellers—eggs à la Livingston—but Livingston was probably a great cook.

Real Cookery. By Grid. (Fisher Unwin.)—The key-note of this book is struck in its title, and the most literal application of its meaning is when the author teaches that dinners are food, not pageants; that a saddle of mutton well cooked is more to be desired than the most dramatic *pièces montées* ill cooked. In a slightly modified form this idea runs through the book, which is addressed to those "who can eat their mutton like men." The author believes it to be quite possible to have an excellent dinner even in lodgings, and he quotes in support of his opinion the *menu* of a dinner supplied in the lodgings of a bachelor friend. We believe that, given a singularly talented lodger and a cook with absolutely no talent at all, it is quite possible; and no doubt the "74 champagne and the grand bottle of claret" shared with the bachelor lodger influenced Grid's view of possibilities in lodgings. Preserved mushrooms and truffles are wisely rejected, and the popular conception of mutton cutlets is described as "a parcel of thin breadcrumbed cutlets, fried to death, and swimming in not a sauce, but a sort of soup flavoured with tomato-extract and possibly Peppershire." We don't think we know Peppershire, but we do know the cutlets. In common with limp draperies and frills they are characteristic of the household in which table napkins are "serviettes." The author's principle of simplicity would work reforms in such households, and we are sorry when he carries it beyond its due sphere; he is sometimes so elaborately considerate of his "Dear Reader's" powers of understanding. However, the manner, when it does err, has always compensation in the matter, and the book is admirably concluded with a dyspeptic's bill of fare, which makes dyspepsia almost seem a thing to be desired.

Tasty Tit Bits and Dishes Dainty. By Lady Constance Howard. (Record Press.)—Lady Constance Howard evidently understands that to justify its existence even a new cookery book must contain something original: the one before us is original in a manner that is not likely to become popular. Part II. is devoted to advertisements—ingeniously worked into recipes—of such deserving firms as, for instance,

Bird & Co. of custard powder fame, Brown & Polson, the Pure Beef Co., &c. These firms have in many cases sent samples of their wares, and their virtues have been duly guaranteed. It is stated by the author with feminine complacency that 'Tasty Tit Bits' is a book for everybody: for our part, we believe that as a guide to the British cruet stand it cannot be excelled.

Home Cookery. Compiled under the direction of the North Midland School of Cookery. (Raithby, Lawrence & Co.)—The recipes in 'Home Cookery' have been obtained partly from Miss Morton, the head teacher of the North Midland School of Cookery, partly from Mrs. A. B. Marshall, and partly from sources of which we have no indication. After putting down the book we realize the truth of the adage "too many cooks spoil the broth." For us the meaning is but figurative; for the cook we fear it would be very literal. As a book, 'Home Cookery' is spoiled by a bewildering absence of method in its arrangement. Tartare sauce and *parenip purée* are indexed and found under the head of "Fish"; Chaudroid sauce and Béchamel sauce are included in "Luncheon and Supper Dishes," and we are told that the former is also a "simple entrée"! In difficulty ourselves, we can sympathize with the cook. The directions for Chaudroid sauce when a simple entrée change when it becomes a luncheon and supper dish; the Béchamel sauce of p. 159 is not the Béchamel sauce of p. 26; nor is the Tartare sauce of p. 151 the Tartare sauce of p. 49. An indiscriminate use of the terms "cool" and "quite cold" is likely to bewilder the cook, and, if the application be as indiscriminate as the use, to distress the diner. But there is much that is good in the book, which makes its faults the more regrettable.

THEOLOGICAL BOOKS.

PROF. HERMANN SCHULTZ'S work on the theology of the Old Testament has reached the fourth edition, which shows how much it is appreciated in Germany. Besides, as the translator states rightly in the preface, "it is thought by many that the author has succeeded in discovering the *via media* between the position of Biblical scholars like Delitzsch [of olden time] on the one hand and Stade on the other." Prof. J. A. Paterson could, therefore, not have chosen a better work on the subject to be made accessible to English students—*Old Testament Theology: the Religion of Revelation in the pre-Christian Stage of Development*, 2 vols. (Edinburgh, Clark). The translation, as far as we can test it, seems to be satisfactory, more especially as Mr. Paterson had the benefit of the author's revision of the proof-sheets. We cannot give here our opinion on Prof. Schultz's system; this must be done when we treat of the original work. We shall only mention that the two indexes at the end of the second volume, viz., of subjects and of Hebrew words and phrases, are more handy than in the original work. The fact that the Hebrew words are provided with the vowel-points will be a great help to readers who are not quite masters of the Hebrew language.

Geschichte des neutestamentlichen Kanons. Von Theodor Zahn. Zweiter Band. Zweite Hälfte. Zweite Abtheilung. (Erlangen und Leipzig, Deichert.)—Prof. Zahn continues his laborious disquisitions about the canon of the New Testament, amassing an amount of learned materials with which a reviewer finds it difficult to deal, not merely because of their quantity, but from their minuteness and the contradictory conclusions into which they lead the learned professor. He had settled the proper canon a few years ago by fixing it at the beginning of the second century, pronouncing it a closed and complete whole at that time; if such were the case, why continue to write about it further, when he gives no sufficient proof of

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that position, but proceeds himself to contradict it? With all his knowledge of the early centuries of our era (and it is great), his judgment is none of the best, and his prejudices are many. A reader must be perpetually on his guard lest he be misguided, for he will meet with rash conjectures and self-contradictory results. All, however, is not of that character. The professor has done good and valuable work. Some materials are well employed, and form the basis of safe conclusions. But they still need condensation. The greater part of the present volume is occupied with apocryphal gospels and apocalypses, besides acts of apostles. The concluding division consists of small pieces of a most miscellaneous description, with additions and corrections of vol. ii. Most of these subjects have been treated by former scholars; but Dr. Zahn is anxious to say something more on them, and is inclined to take new views. As it is impossible to notice the multifarious contents in a short review, we shall refer only to some of the most important. About a hundred pages are devoted to the Gospel according to the Hebrews. After so much has been written on this subject it requires some courage, as the Professor says, to attack it again. Yet he undertakes it without fear, carrying the discussion through so many pages as to become wearisome. He separates the gospels of the Nazarenes and Ebionites, making the two parties distinct in their beliefs as well as their gospels, and has a decided leaning in favour of the former. The gospel of the Nazarenes he believes to have originated A.D. 130-150; that of the Ebionites later. It is to be regretted that the Gospel according to the Hebrews has perished all but a few fragments, which are printed and commented upon by Dr. Zahn. In the Barabbas passage quoted by Jerome (Matthew xxvii. 16, 17) the professor's conjecture that "filius magistri eorum" is a marginal gloss is not happy. He rightly maintains that the Gospel according to the Hebrews was not translated from the Greek; but in conjecturing that its original was the Hebrew Matthew, which, being worked over and freely translated into Greek, came forth at last as the canonical Greek gospel, he apparently contradicts what is elsewhere said about the document in question originating between A.D. 130-150; for the present Greek Matthew was not so late. Of the logia which Papias speaks of as St. Matthew's work Dr. Zahn has little to say, and what he does say is obscure. As far as we can divine his meaning he supposes that the logia-document was not different from the original Hebrew gospel. The papyrus of Faiyum discovered by Bickell, and commented on by Harnack, is carefully examined over again, though we do not share Prof. Zahn's opinion that it is very important in relation to the history of the Canon and the origin of our four gospels. It is too small for the purpose of throwing light on Matthew xxvi. 31-34; Mark xiv. 27-30. The filling up of the lacune is ingenious and excellent, an improvement on Harnack's. One of the best sections in the volume is that on 'Irenæus and the Alogi.' The passage in which Irenæus is supposed to speak of the party nicknamed by Epiphanius exists only in Latin, and, rendered by Prof. Zahn into Greek, is subjected to examination, and the conclusion drawn that no other than the Alogi are meant. If such be the case, they are among the early opponents of the Johannine gospel. Equally worthy of commendation is the section 'Hippolytus against Caius.' A late writer absurdly reduces the Alogi to one person, viz. Caius, whereas, as far as is known, Caius rejected the book of Revelation alone, the Alogi the gospel. In this dissertation are given Dr. Gwynn's extracts from a commentary of Bar Salibi, Bishop of Amid, the Syriac being translated into German with the help of Gwynn's English. The translation is more accurate than Harnack's. It is matter for regret that the MS. of Bar Salibi contains no more than an extract from a

more extended commentary. In note 3, relating to a passage found in Irenæus and taken from a Valentinian writer on the prologue of St. John's gospel, Prof. Zahn speaks too confidently about *ὁμογενὴς Θεός* being the original reading (i. 13). But we must say that the prejudices of the professor seldom appear in the present volume, which contains excellent matter deserving the attention of all who are interested in early Christian literature. Though most of the subjects have been already touched upon, Prof. Zahn treats them in his own way, with an open eye to all that has been written by others. The volume strangely begins in the middle of a sentence at p. 625; the contents commencing with p. 409, and a number of subjects there specified being wanting. An index is especially needed, but there is none. Such procedure, for which the esteemed professor is not probably to be blamed, is highly objectionable, making it impossible for a reviewer who has not the preceding parts at his hand to notice at least all that is said about Origen on Luke i. 1, &c.

MR. FROWDE has sent us new and revised editions of *The Oxford Bible for Teachers* and the *Helps to the Study of the Bible*. These tasteful volumes, their useful plates and excellent maps, do great credit to the University Press. Dr. Maclear has superintended the work, and the whole of it has been revised, and much of it rewritten. The aid of competent authorities has been secured, good use has been made of recent researches, and the whole makes a manual eminently adapted for popular use.—*The Cambridge Companion to the Bible* (Clay & Son) is a work of similar aim. It is edited by Prof. Lumby, and several scholars of distinction contribute to it.

OUR LIBRARY TABLE.

A good life of Baronne de Krüdener was wanted, and is provided by *The Life and Letters of Madame de Krüdener*, by Mr. Clarence Ford, published by Messrs. Black. The only drawback to the volume is its abominable style, which is full of unnecessary scraps of not very correct French. The 'Life' has, however, the great merit of giving us the Egeria of Alexander I. as she really was—neither half divine, as she has been pictured by some foreign evangelical writers, nor silly, as she has been described by many French authors. The writer of the present volume points out some of the ridiculous errors which have been made by his predecessors, and re-establishes facts, as well as gives us a very carefully drawn picture of his heroine. Few modern prophecies have been more thoroughly fulfilled than some of Baronne de Krüdener's. It is, perhaps, a curious fact that she has not become better known and more popular in the Anglo-Saxon Protestant religious world. The position taken up by the gifted, but somewhat hysterical, lady was almost exactly the same as that of the leaders of the Salvation Army. She believed that her own power over men and women lay in her constant recognition of the fact that she had herself in her early married life been guilty of repeated sin, and the effect of her letters is to bring out her conviction that it was only the sinner who could preach, and only the repentant sinner who could be thoroughly converted; and this not in the conventional sense in which all men and women are sinners. The influence of the lady over Alexander I. was as complete as the public thought it, but lasted a far shorter time than has generally been supposed. There is a curious passage in which it is stated, as an evidence of the heroine's Catholicism (she was, as a fact, a member of the Eastern Church), that "she attached importance to the posture of kneeling during prayer," as contrasted with "the custom of the Reformed Churches, in which the congregation invariably stand during the offering up of prayer by the minister." It is unnecessary to comment on this passage, which shows a curi-

ously limited knowledge of Reformed Churches, whose practice is infinitely various.

Wreckage, by Mr. Hubert Crackanthorpe (Heinemann), contains seven sketches having this in common, that they all deal with the more sordid aspects of life, and in most cases of love. The author's method indicates a careful study of the best school of French realism, which consists not in a merely photographic reproduction of nature, nor, as is commonly supposed, in an insistence on its more repulsive aspects, but in so accurate and forcible a representation of the salient details that an exact picture is disengaged from the irrelevant mass of details presented by life. The details chosen may be all hideous in themselves, but the result, as in all true art, is beautiful, because of the satisfaction derived from the coherent unity of the picture. Balzac in literature, Degas in pictorial art, are the best exponents of this method in France. While not approximating Mr. Crackanthorpe to these remarkable men, it may safely be said that he has taken them as his models. There is a directness in his manner of telling a story and a sharpness in his brief delineations of character rarely found in English novel-writers, and therewith an absence of all personal feeling which emphasizes the distinctness of the portraits. The little sketch, barely covering six pages, called 'The Struggle for Life,' exemplifies the last point best. Though it is told in the first person the author is not obtruded; the truth of the wretched woman's hideous life is never impaired by the idea that, after all, it was only a part of the author's life. An inferior artist would certainly have himself rushed to prevent the woman's leaping off the bridge instead of leaving it to the policeman. But the best story in the book is 'Profiles,' which deserves to live for its admirable portrait of Radford, the self-confident seducer. The only story which is markedly inferior to the others is 'When Greek meets Greek.' The card-sharper Simon is a character worth knowing; but it is difficult to see the exact point of the story.

No one will deny the fitness of the title, *Grim Tales* (Innes & Co.), given by Miss Nesbit to her little book, which is full of ghosts, second sight, walking pictures and statues, and other horrors. But though the ghosts are undeniably gruesome, they do not win conviction, owing to the dull and lifeless character of the people who suffer their visitations. Why is it almost always considered necessary in ghost stories to make the characters irredeemably middle-class and uninteresting? Possibly the authors consider that the ghosts appear more lifelike if they are seen by unimaginative persons; but if so their ingenuity overleaps itself in making the characters so dull that one really does not care if they have or have not seen ghosts. In the first story the narrator begins by saying that he has "plumbed the depths of hard-up-ness as a Fleet Street hack," and has been "a picker-up of unconsidered pars"; after this it is quite impossible to take any interest either in the man or his ghost. The best tale is 'Man-Size in Marble,' which at one point does succeed in producing a creepy feeling of horror.

Literary Blunders (Stock) is a disappointing book to come from Mr. Wheatley's pen. It is unsystematic, and contains little that is novel; indeed, it shows no great amount of reading. Mr. Wheatley has taught us to expect better things from him: more research, more care, and greater thoughtfulness. He has also added to the list of literary blunders by misprinting much of his Greek, and by talking of Howell's "Deudrologia" for *Dendrologia*, "prevalebit" for *prevalebit*, and "Dotet" for *Dolet* (an error repeated in the index). These are mistakes of no great consequence, but they are out of place in "The Book-Lover's Library."—Mr. W. S. Walsh's *Handy-Book of Literary Curiosities* (Gibbings) is apparently of American origin.

Some people may like turning over eleven hundred pages of odds and ends with little connexion—apparently the contents of Mr. Walsh's commonplace book. His accuracy, like that of most compilers of this sort, is not above question.

The current volume of the *Goethe-Jahrbuch*, which, under the able editorship of Dr. Ludwig Geiger, maintains its excellence, is adorned by the reproduction of a pleasant and hitherto unknown portrait of the poet, painted in 1827 or 1828 by the Countess Julie Egloffstein, who was an intimate friend of the Goethe family. The volume contains among other interesting matter a hitherto unpublished letter from Goethe to Frau Joh. Schopenhauer, the mother of the pessimist, Arthur Schopenhauer. The letter derives special interest from the accompanying remarks by Prof. H. Hüffer, of Bonn, who communicated it to the editor.

A PRETTY reprint of *The Iliads of Homer* has been added by Messrs. Putnam to their tasteful "Knickerbocker Nuggets." The size of the volumes has been altered to suit Chapman's long lines. No glossary is added, and Chapman's notes have been omitted. So have the Epistle Dedicatory, the dedicatory sonnets, and the verses addressed to the reader. Flaxman's outlines are introduced. In the same series appears a volume of selections from Lamb, arranged by Mr. E. D. North, and called *The Wit and Wisdom of Charles Lamb*.—In the reissue of the "Golden Treasury Series" (Macmillan) reappears *The Cavalier and his Lady*, Mr. Jenkins's selections from the writings of the Duchess of Newcastle and "My Lord."

Among the new editions before us are one of Sir E. B. Hamley's clever novel, *Lady Lee's Widowhood* (Blackwood & Sons), a book we are glad to see still in demand; and some volumes of the "Standard Library" of Messrs. Griffith & Farran, an excellent series barring its illustrations: *The Golden Hope*, by Mr. Clark Russell; *No Compromise*, by Miss (?) H. F. Hetherington and Mr. D. Burton; and *The Duchess*, by the author of "Molly Bawn." From the same firm comes a reprint of one of Mrs. Linnaeus Banks's novels, *Stung to the Quick*.

The *Pall Mall Magazine* (Routledge & Sons) is full of process cuts, and generally follows American models in its get-up. It opens with some striking verses by Mr. Swinburne. There is a short story by Miss Broughton; the first instalment of a tale by Mrs. Parr; a good article on the Pamirs by Mr. Wheeler; some pleasing lines by Mr. Gale; and a graceful sonnet by Mr. Theodore Watts, marred by a very indifferent illustration on the opposite page. Altogether the new magazine makes a good beginning.

We have on our table *A New Guide to the Bar*, by M. A. and L. L. B. (Sweet & Maxwell).—*An Introduction to the Study of the Constitution*, by M. M. Cohn (Baltimore, U.S.), Johns Hopkins Press).—*Men of Kent and Kentishmen: a Manual of Kentish Biography*, by J. Hutchinson (Canterbury, Cross & Jackman).—*Studies and Notes in Philology and Literature* (Boston, U.S., Ginn & Co.).—*The Kelt or Gael*, by T. de Courcy Atkins (Fisher Unwin).—*The Attis of Caius Valerius Catullus*, translated into English verse by Grant Allen (Nutt).—*The Duchess of Berry and the Court of Charles X.*, by I. de Saint-Amand (Hutchinson).—*Army, Woodcock, and Civil Service Riders*, arranged by the Rev. A. D. Clarke (Longmans).—*The Queen's English (?) up to Date*, by Anglophil (The Literary Revision and Translation Office, 342, Strand).—*The White-Eyed Woman*, by E. Bowen-Rowlands (Gale & Polden).—*Under King Constantine* (Kegan Paul).—*The Mother, and other Poems*, by S. Weir Mitchell (Boston, U.S., Houghton).—*The Eve of St. Michael and All Angels, and other Verses*, by Emma Marshall (Simpkin).—*Agonia Christi*, by W. Lefroy, D.D. (Low).—*The King of Sorrow*, by W. St. Hill Bourne (S.P.C.K.).—*The Scientific Study of Theology*,

by W. L. Paige Cox (Skeffington).—*Do the Dead Return?* by a Clergyman of the Church of England (Fisher Unwin).—*Religion and the Present Hour: an Essay* (Hodges).—*Mucedorus, ein englisches Drama aus Shakespeares Zeit*, translated by L. Tieck, edited by J. Bolte (Berlin; Gronau).—*La Sépulture dolménique de Mareuil-lès-Meaux*, by E. Petitot (Paris, Bouillon).—*Les Latins*, by E. Goumy (Hachette).—*and Le Mariage de Marguerite*, by H. Germon (Paris, Lévy). Among New Editions we have *The Formation of the Gospels*, by F. P. Badham (Kegan Paul).—*The Foregleams of Christianity*, by C. N. Scott (Smith & Elder).—*Hinduism and its Relations to Christianity*, by the Rev. John Robson, D.D. (Oliphant, Anderson & Ferrier).—*Superstition and Force*, by H. C. Lea, LL.D. (Philadelphia, Lea).—*The Book of Common Prayer*, by R. J. Griffiths (Moffatt & Paige).—*The Electorate and the Legislature*, by S. Walpole (Macmillan).—*The Lincoln Pocket Guide*, by Sir C. H. J. Anderson, Bart., revised by the Rev. A. R. Maddison (Stanford).—*Manual of Syllabic Shorthand*, by James Simson (Stock).—*The Land Laws*, by F. Pollock (Macmillan).—*Mrs. Harry St. John*, by R. Appleton (Chicago, Morrill, Higgins & Co.).—*Fifty Years of a Showman's Life*, by Van Hare (Low).—*A Famous Fox-Hunter: Reminiscences of the late Thomas Assheton Smith*, by John E. Eardley-Wilmot, Bart. (Low).—*John Bull and his Island*, by Max O'Rell (Field & Tuer).—*A Book of Day-Dreams*, by C. L. Moore (New York, Holt).—*Songs of Rest*, edited by W. Robertson Nicoll (Hodder & Stoughton).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Faith and Criticism, Essays by Congregationalists, W. H. Bennett, W. F. Adeney, &c., cr. 8vo. 6/ cl.
Lillie's (A.) The Influence of Buddhism on Primitive Christianity, cr. 8vo. 2/6 cl.
Oxenden's (A.) Plain Sermons, cr. 8vo. 5/ cl.
Parker's (J.) People's Bible, Vol. 20, 8vo. 8/ cl.
Pierston's (A. T.) The Heights of the Gospel, cr. 8vo. 2/6 cl.
Sermon Bible: Vol. 11, Colossians-James, large cr. 8vo. 7/6
Taylor's (Jeremy) Golden Sayings, edited, with an Introduction, by J. Dennis, cr. 8vo. 3/6 cl.

Fine Art and Archaeology.

Meissonier, Collection of Etchings and Engravings of Twelve of the Choicest of his Paintings, folio, 21/ cl.
Ward's (B.) History of St. Edmund's College Old Hall, illustrated, 8vo. 10/6 cl.

Poetry.

King's (M. A.) My Book of Songs and Sonnets, 16mo. 3/ cl.
Waugh's (E.) Poems and Songs, cr. 8vo. 3/6 cl.

Philosophy.

Alexander's (W.) Primary Convictions, being Discussions, cr. 8vo. 6/ cl.

History and Biography.

Brown (Dr. J.), Recollections of, by A. Peddie, cr. 8vo. 6/ cl.
Evans (T. Rhys), The Life and Letters of, by R. Lovett, 6/ cl.
Froude's (J. A.) History of England, Vols. 7 and 8, 3/6 each.
Hawthorne (N.) Personal Recollections of, by H. Bridge, illustrated, cr. 8vo. 5/ cl.
Lowe (R.), Life and Letters of, by A. P. Martin, 2 vols., with Portrait, 8vo. 3/6 cl.
O'Flanagan's (R.) Annals, Anecdotes, &c., of the Irish Parliament, cr. 8vo. 3/6 cl.
Paton's (J.) British History and Papal Claims, 8vo. 21/ cl.
Pelham's (H. F.) Outlines of Roman History, Maps, 6/ cl.
Ruskin (J.), The Life and Work of, by W. G. Collingwood, Portraits, &c., 2 vols. 8vo. 32/ cl.
Sumner (C.) Memoir and Letters, by E. L. Pierce, 2 vols. royal 8vo. 38/ cl.
Wordsworth's (C.) Annals of my Life, 1847-56, edited by W. E. Hodgson, 8vo. 10/6 cl.

Geography and Travel.

Bevan's (G. P.) Home Geography of England and Wales, cr. 8vo. 4/6 cl.
Bickersteth's (M.) Japan as we saw it, illustrated, 8vo. 21/ cl.
Bryden's (H. A.) Gun and Camera in Southern Africa, Illustrations and Map, 8vo. 15/ cl.
By a Himalayan Lake, by an Idle Exile, cr. 8vo. 3/6 cl.
Ford's (I. N.) Tropical America, illustrated, cr. 8vo. 10/8 cl.
Letters from Queensland, by the 'Times' Special Correspondent, cr. 8vo. 2/6 cl.
Where to Go Abroad, ed. by A. R. H. Moncrieff, cr. 8vo. 3/6

Philology.

Goethe's Italienische Reise, a Selection, edited with Notes by H. S. B. Webb, 12mo. 2/ cl.
Jackson's (R.) English Grammar, 12mo. 2/6 cl.

Science.

Bottom's (S. R.) Electricity and Magnetism, cr. 8vo. 3/6 cl.
Browne's (A. J.) Geology, cr. 8vo. 4/ cl.
Buckley's (R. B.) Irrigation Works in India and Egypt, 63/ Dixon's (C.) The Nests and Eggs of British Birds, cr. 8vo. 6/ Gould (John), Analytical Index to the Works of, by Dr. R. Bowdler Sharpe, imp. 8vo. 38/ net.
Hudson's (I. J.) The Law of Psychic Phenomena, 7/6 Jarchow's (N.) Forest Planting, illustrated, cr. 8vo. 7/6 cl.

New Technical Educator, Vol. 1, roy. 8vo. 5/ cl.
Sheldon's (Prof.) The Future of British Agriculture, 2/6 cl.
Thomson's (W. S.) Civil Service Arithmetic, 8vo. 2/6 swd.

General Literature.

Amy Clarefort, a Romance of the Year 1900, by Philosphus, 12mo. 2/6 cl.
Blake (W.), Selection from the Writings of, with Introductory Essay by L. Housman, fcp. 6/ cl. or parchment.
Cameron's (Mrs. L.) Jack's Secret, 12mo. 2/ boards.
Clowes's (W. L.) The Great Peril and how it was Averted, 3/6
Fitzgerald's (K. M.) Sister Constance, cr. 8vo. 2/ cl.
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Sister Drummond, cr. 8vo. 6/ cl.
Twain's (M.) The £1,000,000 Bank-note, and other New Stories, cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

Gelbhaus (S.) Mittelhochdeutsche Dichtung in ihrer Beziehung zur biblisch-rabbinischen Literatur, Part 4, 1m. 75.
Jacob (L.) Jesu Stellung zum mosaischen Gesetz, 1m. 20.
Thomae de Via Caelant Commentaria in Summam Theologicam, cura D. H. Prosperi, Vol. 1, 10m.

Law.

Lapradelle (A. G. de) De la Nationalité d'Origine, 8fr.

Philosophy.

Azam: Hypnotisme et double Conscience, 9fr.
Drescher (H.) Die Bedeutung u. das Recht der Individualität auf attischem Gebiet, 6m.
Fouillée (A.) La Psychologie des Idées forces, 2 vols. 16fr.
Janet (P.) Victor Cousin et son Œuvre, 7fr. 50.
Pillon (F.) L'Année philosophique, 8fr.

History and Biography.

Bikélas (D.) La Grèce byzantine et moderne, 7fr. 50.
Hanotaux (G.) Histoire du Cardinal de Richelieu, 10fr.
Schöne (L.) Histoire de la Population française, 8fr.

Philology.

Deutsche Lyriker d. 16. Jahrh., hrsg. v. G. Ellinger, 2m. 80.
Mücke (E.) De Consonarum in Græca Lingua Geminatione, Part 2, 1m. 50.
Schack-Schackenburg (H.) Aegyptologische Studien, Part 1, 4m.

Science.

Czapski (S.) Theorie der optischen Instrumente, 9m. 00.

General Literature.

Calmettes (F.) Mademoiselle Volonté, 3fr. 50.
Estaulé (E.) Petits Maitres, Impressions de Hollande, 3fr. 50.
Larroumet (G.) Études de Littérature et d'Art, 3fr. 50.
Maël (P.) Une Française au Pôle Nord, 7fr.

MR. W. MACPHERSON.

THE obituary of this week contains a name which, though unfamiliar, and perhaps unknown to many readers of the *Athenæum*, should not be allowed to pass away unmentioned in its columns.

William Macpherson was born in Aberdeen in 1812, and at his first school there was the companion of J. Craigie Robertson, afterwards Canon of Canterbury and historian of the Christian Church. He was afterwards sent to the Charterhouse, where he was a friend of the late Mr. Murray. Soon after taking his degree at Trinity College, Cambridge (where he distinguished himself in his Classical Examination), he was a candidate for the professorship of Greek at the University of Aberdeen, for which, after a close contest, he was defeated by Mr. Lushington. Called to the Bar in 1837, he soon afterwards wrote a book on the law relating to infants, which gained him considerable credit; and having been introduced by Mr. Murray to Sir Robert Peel, he was in 1846 sent to India, and became Master in Equity in the Supreme Court at Calcutta, which led to the publication of his most important work, 'On the Procedure of the Civil Courts in India.'

Returning to England, he was in 1860 appointed to the editorship of the *Quarterly Review* on the retirement of the Rev. Whitwell Elwin. This post he held until 1867, when he was succeeded by the present editor, Sir William Smith. During his tenure of office he wrote but three articles—on 'Scottish Character,' on the 'Stanhope Miscellanies,' and on 'Law Reform.' The cause of his resignation of the editorship was his appointment as permanent secretary to the Indian Law Commission, the duties of which post occupied all his time and

energies, and it was no slight disappointment to himself and his friends that that office was abolished two or three years later.

After this Mr. Macpherson practised for a time at the Bar, chiefly before the Privy Council, and wrote his work on 'The Practice of the Judicial Committee of the Privy Council.' He became Legal Adviser and Judicial Secretary in the India Office, but since 1882, when he resigned these appointments, he had, owing to failing health, been little seen or heard of in public.

In 1865 he published a life of his brother, Major Charles Macpherson, C.B., a distinguished Indian officer, who was political agent at Gwalior during the Mutiny, and was employed in the suppression of human sacrifices in Orissa.

One of Mr. Macpherson's sons, who is at present residing in Australia, has published during the current year, through Mr. Murray, a work on 'The Baronage and the Senate,' which has attracted considerable attention.

HOMER.

THE acute and courteous reviewer of my 'Homer and the Epic' puts to me some questions which I have frequently put to myself. Do I believe that there was one author of Iliad and Odyssey? If the learned will admit that both poems are of one age, I do. But if philologists are all agreed that the varieties in language imply a gulf of time—say a hundred years—between the Iliad and Odyssey, then I conceive that there are two authors. To decide the question of time is for "the professors."

My reviewer doubts whether my arguments "will have weight with scholars." They are, in many places, the arguments of Mr. Monro, of Comparetti, of Nutzhorn, and of other writers who, I suppose, are scholars. A man's opinion about this problem does not depend on his verbal elegance as a scholar (otherwise one of the most elegant of living scholars might not be on the side of an amateur like myself); nor on his science as a linguist, for linguists are divided; nor on his knowledge of the epic literature of the world, for the excellent reason that most Greek scholars know nothing at all about that subject, and, wisely enough, avoid it. A man's opinion seems to depend on his literary taste and instinct, and on the extent to which he is under the influence of a tradition now a hundred years old, the tradition of Wolf. The negative ideas of Wolf, or some of them, are exploded, even in the opinion of Wilamowitz Möllendorf; but the wave of thought which Wolf started still runs strong, a heavy swell, though the wind which provoked it has fallen to a calm. Hence most scholars begin with a prejudice against the unity of the Iliad at least, and a prejudice can only be overcome by the person who entertains it, as by Nietzsche, not by arguments from without. I do not hope to overcome the prejudices of scholars who entertain them, but, in however feeble a fashion, to influence readers who come with fresh minds to the problem. Mr. Leaf, in his 'Companion to the Iliad,' appeals to "the average man," to the general reader; I would rather appeal to men beginning their serious studies in Greek. As for "private judgment," my opponents have on their side a tradition of a hundred years; I have on mine a tradition of nearly thirty centuries.

I admit that we have, very probably, some interpolations in the Iliad. Does this imply that any amount of patchwork is possible? If there was one interpolator, may there have been twenty? The reviewer asks me this question, as I have often asked myself. On the whole, I do not think that I "haul down my colours." I admit an interpolation, when there seems a motive for an interpolation and an opportunity of making it, and when, to my taste, the matter and manner are un-Homeric. But these cases appear to me to be extremely rare. Motives

are seldom obvious; discrepancies of manner and matter are very infrequent (here we come to a question of taste); opportunities are difficult to account for: I cannot see that my opponents do account for them, or indicate how the alterations were made and were accepted. The conditions of the early Greek book market are unknown, but, somehow and somewhere, the common text must have been established. I conceive the process to have been very conservative. I don't quite know how my opponents "envisage" it, as they generally give up Pisistratus and his commission.

As to Achilles, in books xvi. and ix. certainly he is not explicit. "A little word," as "again," would make all clear. But that argument hits my reviewer as hard as myself. Why did not his interpolator introduce the desirable little word? Why did he (*ex hypothesi*) stultify, for want of a little word, his original and the work in which he was collaborating? As to Phoenix I offer an alternative. "Something may be lost"; if so, all is plain sailing. The mere loss would cause an "abrupt introduction" of matter, which, though abruptly introduced, need not have been interpolated by an alien hand. We come, at the last, to a balance of difficulties, and decide according to our tastes and literary experience. And I own that I think the poets ought to understand their own business at least as well as the scholars influenced by Wolf understand it. When Mr. Arnold talked of the test of style he meant, of course, style in the same poem—the Iliad. He could not believe in collaboration. Scholarship, beyond knowledge of the language and the evidences, has very little to do with the matter. The scholar needs to be reinforced by literary taste and experience (which he often seems to lack, or to permit to be clouded by his own ingenuity), and he needs to be enlightened by comparative science in epic lore generally. Were there more scholars with Comparetti's comparative knowledge, there might be more who share his distaste for "microscope-men." A. LANG.

* * Except when statements of fact are in question, which is not the case here, it is seldom profitable to review a review. But we may point out that Mr. Lang seems to have missed our meaning in one place. The poets who have maintained the unity of the Iliad have, as a rule—we think always—done so by an instinct which led them to the conclusion that the composer of it was also the composer of the Odyssey. Mr. Lang must, therefore, abandon the evidence of their instinct, by which he sets so much store, if he is a chorizont. It does not follow, of course, because Mr. Lang is a chorizont, that he is a believer also in the "patchwork" theory; but one of his strongest arguments for not being one has vanished. His appeal to Mr. Monro would be a more weighty argument if the accomplished Provost of Oriel did not lean so clearly to the belief that the ninth book is a later accretion. If that cornerstone is taken out, the whole fabric must go.

The "little word" argument does not hit Mr. Leaf, who believes that the reason why the interpolator did not introduce it lies in the fact that he was forbidden to do so by traditional respect for the work of his predecessor. His business was to add his interpolation without alteration of the text which lay before him; his skill is proved by his having accomplished this apparently hopeless task in a way which has passed muster with careless or indulgent critics for some thirty centuries.

A BYRONIC FRAGMENT.

TOGETHER with a copy of some lines, a correspondent sends us from Trieste certain interesting particulars of the circumstances under which they came to his notice. An aged lady, residing at Trieste, preserves the original MS. of a set of verses, said to be in Byron's handwriting,

that, according to her account, were given to her by the poet himself many years since at Venice. In the transcript sent to us the verses run thus:—

I.
What matter the pangs of a husband and father,
If his distance in exile be great or be small,
So the Pharisee's glories around her she gather,
And the witch patronises the "Charity Ball"?

II.
What matters—a name of the older and purer
Of those Normans, who Britain their conquest did call,
Has been trampled and stained, a revenge to secure her,
So the witch patronises the "Charity Ball"?

III.
What matters—a heart which, though faulty, was feeling,
Be driven to excesses which once could appal?
That the sinner should suffer is only fair dealing,
As the witch keeps her Charity back for the Ball.

IV.
What—gaze on the Dome and hear music up-raising
Those tones which the past to the heart could recall?
Oh yes! for the world is admirably gazing
On the witch, patronising the Charity Ball.

V.
Go faithless in feeling, and if not in person
Thank pride, and thank coldness and dulness for all
The deception, which keeps us from heaping our curse on
The witch, patronising the Charity Ball.

VI.
And when.....o'er the heart thou hast trampled
Still keep up the mask, for if once it should fall
Then the.....would glare unexampled
On the witch patronising the Charity Ball.

VII.
What matters a harp, that not idly has sounded
Through Erin and Scotia, ring high in the hall,
Has been jarred in the chords and the minstrel been
wounded,
So the witch patronises the Charity Ball?

No one in any degree familiar with the Byronian record can need to be reminded that I. and III. of these stanzas appear, with one or two emendations—such as the substitution of "saint" for the grossly suggestive "witch"—in Moore's 'Life' of the author of 'Childe Harold,' and are given in the same amended form in the sixth volume of Murray's ten-volume edition (1879) of Byron's 'Works' as a separate and entire composition, under the title of 'The Charity Ball,' together with the foot-note on vol. vi. p. 321. "These lines were written on reading in the newspapers that Lady Byron had been patroness of a ball in aid of some charity at Hinckley." The gust of passion which gave birth to the eight long since published lines is said by biographers to have been an incident of December 10th, 1820—a date which raises a suspicion of inaccuracy in one of the details of the "aged lady's" story, for in the last month of 1820 some time had passed since Byron's final withdrawal from Venice. In that month the poet was living, and had for some time been established, at Ravenna. But as biographers are not invariably accurate, it is conceivable that the 'Charity Ball' verses were written at an earlier period, and that the first rough draft of the savage lines was given to the now extremely aged lady by their writer, when he and she were acquaintances at Venice. Having had no opportunity of examining the manuscript, we offer no opinion as to the genuineness of the handwriting. The internal evidence of the composition seems to indicate, without proving conclusively, that the two 'Charity Ball' stanzas of the standard edition of the poet's works were selected for publication from a satirical piece of seven stanzas.

PROF. ROBERT BENSLEY.

WE regret to hear of the death of Prof. Bensley, the Lord Almoner's Professor of Arabic at Cambridge. He took a second classics in 1855, and then devoted himself to Oriental languages, winning the Tyrwhitt scholarship in 1857. He was made Lecturer on Hebrew and Syriac at Caius, was very tardily elected a Fellow of his college, and succeeded Mr. Keith Falconer in the chair of Arabic. He was one of the best Semitic scholars in Europe as regards Hebrew, Aramaic, Syriac, Arabic, and Ethiopic; but his love for minuteness prevented him from editing much. In 1875 he issued 'The Missing Fragment of the Latin Translation of the

Fourth Book of Ezra, edited with an Introduction and Notes, for which he visited nearly all the important libraries of Europe. The preface is, indeed, a storehouse of learning. In 1889 'The Heraklean or Philoxenian Version (in Syriac) of the Epistle to the Hebrews, chap. xi. 28-xiii. 25,' made its appearance. Now and then he contributed short articles and notices to various papers. Prof. Bensly devoted much of his time to scholars, collating texts for them and reading their proof-sheets. He never refused help to any one. His books, more especially the Syriac ones, are copiously annotated, and will be for new editions of texts invaluable. The Syriac text of the 'Esopian Fables,' of which he had prepared an edition, will, no doubt, be found in a finished state. We must not forget that Prof. Bensly's time was also partly taken up by library work, taking charge of the Oriental books in the University Library, and later on acting as librarian of Caius College. He had also to attend the teaching of Hebrew, Syriac, and in later years Arabic. His health was much impaired during the last few years, and he was obliged to pass the winter in Egypt. But here also he attended to his studies, and quite recently he contributed to the deciphering of the early Syriac translation of the Gospels found in St. Catharine's Convent at Sinai.

THE SPRING PUBLISHING SEASON.

MR. DAVID NUTT will shortly issue 'Job,' edited by Prof. Siegfried, of Jena, being the first instalment of an edition of the Hebrew text of the Old Testament, edited by Prof. P. Haupt, 'Musa Consolatrix,' poems by Mr. C. Sayle, 'Moods and Miniatures: Studies in Literature and Life,' by Mr. G. E. Street, and a new edition of 'School-Life at Winchester College,' by the author of the 'Log of the Water Lily.'

NOTES FROM PARIS.

PARIS is much less preoccupied with politics than with the prospect of the opening of the Salon, and the 1st of May, which is supposed to be the *fête* day of Socialism, is in reality, for the Parisians, the *fête* day of art. I am ready to bet that at the Champ de Mars and at the Champs Elysées we shall see this year several canvases dealing with some episode or another of the First Empire. It is worth noting the kind of revival which is in progress of that dramatic epoch in our history. Napoleon—I mean the first of his race, Napoleon Bonaparte, the little captain of artillery—is again the fashion, and it is curious to add a quantity of small shops have sprung up belonging to a particular branch of the toy trade. They sell more especially souvenirs of the First Empire, images, copper inkstands, snuff-boxes, or bronzes, a quantity of little figures representing, under different aspects, the man of the grey overcoat,—Napoleon sitting astride on a chair, Napoleon standing upright with his hands clasped at his back, Napoleon with his field-glass in his hand, Napoleon leaning over a map, Napoleon living, Napoleon dead. Quite a museum by itself, most curious, most strange, is on view in Paris, which counts a number of amateurs and collectors of these Napoleonic relics. M. Frédéric Masson, for instance, possesses thousands of pieces representing Napoleon in different attitudes. What is the origin of this sort of revival of an iconolatry which was supposed to have died out with the last soldiers of the Empire? It would be a mistake to take it for a revival of the Bonapartist idea. That it is not at all. Rather may we look for its source in that instinct which leads nations to turn back to the years of glory, as men when growing old revert to the years when they were in love. The most thorough-going criticism, and the most animated, has not vanquished the *épopée*, and M. Taine wasted his time in dissecting Napoleon, for he has not destroyed the legend.

Is it inexplicable after all? This man, who led a nation to slaughter, remains great in its memory, because he gave it the vainest thing on earth, the smoke of glory. A young man—I suppose that this new-comer is a very young man—M. A. Lévy, publishes a book called 'Napoléon intime,' in which, by a series of quotations, extracts from letters or memoirs—fragments cleverly brought together—he proves, or tries to prove, that Napoleon was the most *debonnaire* of men, impassioned like Werther with Charlotte, in love with Marie Louise, feeble towards his brothers, hesitating to encounter the disparaging humours of his companions in arms, the exigencies of his marshals, the treasons of a Fouché. Feeble, in short, or almost feeble, if one dared say it, and *bon homme* in any case, this great man with the good humour of a worthy *bourgeois*. Is not this surprising? It is certain that M. Lévy's volume is put together for the purpose of disconcerting those who have not read the memoirs of Madame d'Abrantès or those of Constant, the valet de chambre. Napoleon, no doubt, was the emperor in a night-cap, a sort of sublime Roi d'Yvetot, which M. Lévy portrays, but he was also the tyrannical Caesar, and quasi-epileptic like Caesar himself, whom other historians have studied. History has various aspects, and the over-multiplication of documents will end in proving nothing absolutely. Napoleon, mounting his horse to proceed to Russia, smiled and hummed the old song "Marlbrough s'en va-t-en guerre." So much for the *bon homme*. But he showed his aide-de-camp a star in the sombre sky, and remarked in the true spirit of a fatalist: "You do not see it, but I see it." There spoke Caesar. The two traits so different in themselves depict the same man. They do not sum him up till they are put together, and the true history cannot be written unless these contrasts are united.

What Taine saw in Napoleon is what another thinker had discovered in him, discerning in the Emperor one of those Southern natures in which man as a moral being is simply absent. M. Alphonse Daudet has long wished to write, in the interval between two novels, a book about Napoleon, and to study him from a purely Southern point of view. For M. Taine Napoleon is the epic adventurer, of the race of Castruccio Castracani; for M. Lévy he is a fine fellow who desired to live at peace with his wife, and who was much persecuted, and forced into numerous domestic explosions of temper and a number of public journeys. The most piquant thing about the matter is that one can easily find texts to support these widely different theories.

What is certain is that this man gained sixty battles, ten more than Caesar, and, to quote the figures preserved at the War Office, he expended—I italicize the word—during the wars of the Consulate and the Empire one million seven hundred thousand men (1,700,000 corpses). This man, who, visiting the battle-field of Magdeburg, and struck by the number of dead which lay around some of his soldiers, said to Count Rapp, "What is the regiment that has fought so well?" and upon the reply "The thirty-second," stopped and said meditatively, "How does it still survive? I have killed so much of that regiment, in Italy, in Egypt, and everywhere, that there ought to be no more of it left,"—this man who sacrificed the lives of so many human beings—remains, I shall not say popular, but dominant, imposing himself upon the imagination of the crowd. Could one believe it? A poet, after having recently written a drama entitled 'Christ,' has just written another called 'L'Empereur.' M. Sardou, in a piece which was to have been played at the Grand Theatre, and which will be produced in all probability next winter, brings Napoleon on the stage; and I should not be surprised if some manager were to tempt fortune with the fine drama of Alexandre Dumas père, 'Napoléon Bonaparte.'

How shall we explain this return of the great captain? Is it due to the same feeling that sends the crowds that visit a zoological garden to stare at the lions and other carnivora rather than the fowls and the ducks? Decidedly there must be at the bottom of the French soul a love of adventure and a passion for renown. We are idealists, in spite of all that the realists of the day before yesterday, the naturalists of yesterday, and the pessimists of to-day have been able to make us believe; so profoundly idealist that we pass from one extreme to the other, and that we are now involved in the full flare of mysticism (at least in appearance), in the full tide of symbolism, of magianism. Sâr Péladan, excommunicated by his brethren, has constituted himself pope in his turn in order to excommunicate M. Zola. It is an impenitent ideal that brings us back to making a fetish of the First Empire, this new cult for the icons of the Emperor, for the *bibelots* contemporary with Austerlitz or Jena, old plumes, old uniforms, old buttons, old swords, all the cast-off trappings of heroism. And this sentiment is so strong that the famous plesantry of Edmond About, 'L'Homme à l'Oreille cassée,' put on the stage has succeeded, less thanks to its Voltairian irony than its graceful revival of the times of Marbot. You are aware that this tale of About's relates the adventure of a colonel of the First Empire who, mummified and preserved scientifically, like the dried eels which come to life when they are watered, revives to find himself living and flaunting in the midst of modern society. Edmond About was especially delighted to amuse himself at the expense of the old mummy; the public at the Gymnase, on the contrary, was touched by seeing the old colonel of other days saluting the flag of the young regiment of to-day. I must tell you scepticism is losing ground, and I should not be surprised if Mlle. Yvette Guilbert, who sings with skill the popular songs, or Mlle. Félicia Mallet would some evening draw all Paris by giving 'Le vieux Sergent' or 'Les Souvenirs du Peuple' of Béranger. Perhaps it would be more prudent and philosophic to repeat, instead of these refrains, the very words of the Emperor, like those he addressed to Metternich in 1813: "Vous n'êtes pas militaire! Vous n'avez pas, comme moi, l'âme d'un soldat! Vous n'avez pas vécu dans les camps! Vous n'avez pas appris à mépriser la vie d'autrui et la vôtre quand il faut! Que me font à moi deux cent mille hommes?" This is not at all calculated, I think, to encourage worship of the worthy paternal *bourgeois* whom M. Lévy has presented to us in his 'Napoléon intime.'

Yet still the human race preserves the memory of those only who have ruled it with an iron hand. Like the wife of Sganarelle, it would willingly reply, "And if I like to be beaten?" Mr. Orchardson had a picture last year at Burlington House of 'Napoleon at St. Helena.' Did he, too, in painting this very striking picture, succumb to the influence—I might almost say the influenza—which is bringing the Emperor on the cards again? It is certain that more than one French painter will this year have followed Mr. Orchardson's example. The volumes of Marbot have acted like trumpets sounding the reveille. People have awakened under the puffs of a martial breeze. The exhibition of the works of Raffet and the Meissonier collection have done the rest. I do not say that the relics of the First Empire sell at such high prices as the ivories and gold croziers or the Palissy plates of the Spitzer Collection, but you will not get a little hat of the Emperor's (that little hat which was really enormous) for a small sum; and while they used to sell one at the Hôtel des Ventes for thirty or forty francs some years ago, M. Gérôme paid the other day some six thousand francs; so they say—I do not guarantee the figures.

This Napoleonatry is to my mind the newest, the most characteristic thing in Parisian life:

a religion of the past at once disquieting and touching, more touching than disquieting. These faded gold epaulettes, these tarnished feathers of old shakos, awaken recollections of energy, passion, and chivalry which were glorious for all people. This takes us away from what there always is weakening and debilitating in the contemporary hubbub. We are far from Cornelius Herz when we read the memoirs of Macdonald. I should like people to steep themselves, if they wish, in all these narratives, as in all the 'Thousand and One Nights,' in all legends and *chansons de geste*, marvellous, consoling *chansons*—yes, consoling on the condition that Cæsar dead does not rise again at midnight, as in the ballad, to launch his battalions and his squadrons on the world amid the smoke and slaughter of war.

This is a serious letter to write about some *bibelots* on sale at the *bric-à-brac* shops. But, like those black Dahomeyans whom we are shown at the Champ de Mars, the whites also have their fetishes, and by these fetishes—be they sonorous words or unsubstantial silhouettes—it is by them that the world is governed. Is it better or worse governed on that account?

JULES CLARETIE.

Literary Gossip.

UNDER the title 'Hic et Ubique,' Sir William Fraser has in preparation a volume containing anecdotes of Thackeray, Lytton, Gustave Doré, Napoleon III., George Cruikshank, Wellington, Disraeli, Waterloo, Eton, &c., founded principally upon the personal recollections of the author of 'Words on Wellington' and 'Disraeli and his Day.' The book will shortly be published by Messrs. Sampson Low & Co.

THE song for music by Mr. Swinburne, called 'The Union,' which the *Nineteenth Century* for May will contain, is an offspring of the present crisis. Mr. Theodore Watts will contribute to the same review an essay on 'Tennyson as a Nature-poet.' In this will appear some interesting remarks of the Laureate's, in a letter to Mr. Watts, upon the use of the word "crow" in the famous line in 'Locksley Hall'—

As the many-winter'd crow that leads the clanging rookery home.

STUDENTS of the history of the Reformation period will be glad to learn that although, under the terms of a recent order in Council, Mr. James Gairdner has formally resigned his position on the staff of the Public Record Office, an arrangement has been made, with the sanction of the Treasury, by which his invaluable services as editor of the calendar of 'Letters and Papers of the Reign of Henry VIII.' have been retained.

AMONG the articles in the May number of *Blackwood* will be a paper on 'The Last Days of an Empire,' a narrative of the fall of the Burmese Court, taken from the lips of a Maid of Honour to the ex-Queen of Burma. Col. Andrew Haggard will contribute an article on 'Ouananiche,' the salmon trout of the American rivers. In 'La Madonna del Buon Cammino' Dr. Axel Munthe narrates an episode of the cholera plague at Naples. Mr. Robert W. Lowe writes on 'The Real Rejected Addresses,' and Mr. Horace Hutchinson on the evolution of games at ball. Mr. Aubrey de Vere contributes a poem on 'Robert Bruce's Heart; or, the Last of the Crusaders.'

At the dispersion of the remainder of Kirkpatrick Sharpe's collection of auto-

graphs, which Mr. Dowell sold by auction at Edinburgh last week, a letter of President Jefferson's to the Earl of Buchan brought 9*l.* 19*s.* 6*d.*; five letters of Scott's (1809-12) brought 16*l.*; a letter of 1811, 10*l.* 10*s.*; letter of 1812, 7*l.*; six (1817), 16*l.*; four (1818-19), 13*l.* 13*s.*; seven (1823-26), 9*l.* 10*s.*; hunting song and other verses in Scott's autograph, 13*l.*; collections for a ballad book in Scott's autograph, 22*l.*; letters of Kirkpatrick Sharpe, 22*l.*; letters by the Duke of Queensberry, Prince of Wales, and others about the proposed baronetcy for Charles Sharpe, 15*l.*; family papers of the Sharpes of Hoddam, 18*l.*; and Fraser family letters, 17*l.* Sharpe's famous copy of 'Douglas's Peerage' fetched 105*l.*; and his annotated copy of Lady C. Bury's 'Diary' fetched 11*l.* Last week under the hammer at Glasgow a letter of Robert Burns realized 18 guineas.

MR. W. J. HARVEY writes to tell us that he has settled the long-vexed question as to Samuel Pepys's first college at Cambridge in favour of Trinity Hall, to which he was admitted June 21st, 1650, under (probably) Robert Twells, fellow, migrating thence to Magdalene October 1st following. We should like to see Mr. Harvey's "incontestable evidence."

A VOLUME commemorating the jubilee of the Free Church of Scotland, entitled 'Scotland's Free Church,' will be issued in a few days by Messrs. Archibald Constable & Co. The Rev. George Buchanan Ryley has written the historical portion, and Mr. J. M. McCandlish contributes a section on 'Free Church Progress and Finance, 1843-1893.' An etched portrait of Dr. Chalmers after a hitherto unpublished calotype, taken in 1843 by D. O. Hill, of Edinburgh, forms the frontispiece. The book also contains a photogravure reproduction of Mr. J. H. Lorimer's picture 'Ordination of Elders in a Scottish Kirk,' which was exhibited in the Academy of 1891.

A NARRATIVE of Mrs. Lewis's two journeys to Mount Sinai, and of how she found the Codex of the Syriac Gospels, compiled chiefly from her diaries, is being edited by her sister, Mrs. James Y. Gibson.

THE REV. R. H. Roberts, ex-chairman of the Baptist Union, will succeed Dr. Angus as principal of the Regent's Park College. The presentation to Dr. Angus on his retirement took place at the College on Wednesday evening. The total amount collected was 870*l.*

'SCOTTISH BALLAD POETRY,' the new volume of the "Abbotsford Series of Scottish Poets," is to contain fifty-eight of the most famous of the ballads of Scotland—humorous and historic as well as tragic and romantic. Each has been printed without change from the collection in which it appears in most perfect form, and each has been furnished with an introductory note setting forth what is known of the ballad's bibliography, history, and origin. The volume will be considerably larger than any of the series yet issued.

THE business of Messrs. Ward, Lock & Co. is to be turned into a limited company. The reasons that have rendered this step desirable are as follows: Mr. George Lock died in August, 1891, while Mr. E. Ward ceased to take an active part in the business

some years ago, and his partnership has been terminated by the effluxion of time. Since Mr. George Lock's death the business has been carried on by Mr. James Bowden and Mr. John H. Lock, assisted by the sons of the late Mr. Lock. The entire capital of the company has been taken up by the partners and trustees, no portion being offered to the public.

MR. E. WALFORD, who acted as special correspondent for the *Times* on the pilgrimages of 1873-4 to Paray le Monial and Pontigny, will contribute an article on 'Ancient and Modern Pilgrimages' to the May number of the *Newbery House Magazine*.

Two important publications concerning Hebrew bibliography will shortly be issued by the authorities of the British Museum, viz., a catalogue of the Hebrew books acquired by the British Museum since the issue of the catalogue in 1867, by Mr. Van Straalen; and a hand-list of the Hebrew manuscripts, by the Rev. G. Margolionth. The latter also prepares a hand-list of the Samaritan manuscripts in the British Museum.

MESSRS. J. M. DENT & Co. have in preparation a new edition of Fielding's novels, &c., edited with introductions by Mr. George Saintsbury, and illustrated with photogravure reproductions from drawings by Mr. E. J. Wheeler, as well as with portraits and some interesting topographical pictures. The set will occupy twelve volumes, and a complete book will be issued each month.

DR. F. LIEBERMANN has completed for the Royal Historical Society, of which he is a Corresponding Member, a paper entitled 'Instituta Cnuti aliorumque Regum,' which will be read before the Society on the 18th of May, and printed from the author's own translation from the German in the next volume of the *Transactions*. Dr. Liebermann has also just published another treatise, the 'Consiliatio Cnuti' (Halle, Niemeyer), and this and the paper above mentioned form a further instalment of his important researches on the Anglo-Saxon laws in connexion with his recent treatise on the 'Quadripartitus.' With regard to the above, it is possible that Dr. Liebermann's commentaries on the Laws of Cnut may materially affect the views hitherto held by English historians and jurists.

THE death is announced of the Rev. Dr. Doudney, formerly incumbent of St. Luke's, Bedford. He was for a long period closely connected with journalism, and about fifty years ago assumed the editorship of the *Gospel Magazine*. He wrote many works of a religious character.

At the festival dinner of the Printers' Pension Corporation on Tuesday last the subscriptions and donations announced amounted to 3,512*l.* This included 1,000*l.* from the widow of Mr. Phipps, of the firm of Phipps & Connor, and 50*l.* from the chairman, the Hon. W. F. Danvers Smith, M.P.

MRS. DIEHL writes complaining of our review of her story, 'Dr. Paull's Theory':—

"Firstly, he [the reviewer] states that the original of a locket-portrait 'seems never to have had a local habitation or a name,' whereas an entire chapter is devoted to the personage in question, this chapter being headed 'The Locket.' Secondly, your reviewer states that

the hero of the tale had a second wife. No second wife exists in the story, nor is there any allusion to a second marriage throughout the tale. Thirdly, your reviewer condemns my 'composition and spelling,' refraining from quotations which might support his accusation. I challenge him to cite errors, excepting the trifling printers' errors which baffle the most careful revisers—errors which might occur even in your own journal."

We are sorry if we have misrepresented Mrs. Diehl, but, as we remarked in noticing her tale, it is too mysterious to unravel easily. On re-reading, the vague personage connected with the locket still appears to us to have had no maiden name nor any home. As for the second marriage, a "spiritual union" of some sort is mentioned as having taken place between the hero and the woman who is in possession of his former wife's soul. As the two make some kind of appointment for the next world, we thought ourselves justified in speaking of a second marriage. But, as we have said, it is extremely hard to catch the writer's meaning.

SUBSCRIBERS may be glad to know that the long-delayed 'London City Suburbs' is now in the hands of the binders.

THE publication of the collected speeches of Prince Bismarck, under the editorship of Dr. Horst Kohl, is proceeding with despatch. The fourth volume will, as we recently announced, appear shortly, and the fifth, which will contain the ex-Chancellor's speeches from 1871 to 1873, is to be published soon after.

A *Seminar* for Slavonic philology is to be established at the University of Breslau. We also hear that a Polish weekly has made its appearance at Vienna, which is devoted to the interests of the various Polish societies in the Austrian capital.

THE only Parliamentary Paper of general interest this week is the Forty-second Report of the Church Estates Commissioners, for the year preceding 1st March, 1893 (1d.).

SCIENCE

ELEMENTARY CHEMISTRY.

Laboratory Practice: a Series of Experiments on the Fundamental Principles of Chemistry. A Companion Volume to 'The New Chemistry.' By Josiah Parsons Cooke, LL.D. (Kegan Paul & Co.)—This little work (192 pages) is an honest endeavour to bring together in a short and very restricted course such experiments as shall illustrate, or even teach, the principles and theories of chemistry. "The book is not intended to be used without a teacher," although, "as far as possible, directions are given which will enable the student to perform the experiments successfully." The teacher is expected to first show the experiments to the class, which is afterwards to perform them. The student ought to be left to make his own observations and then interpret the results with such aid as may be necessary from the instructor. "The educational value of such a course as is here outlined depends entirely on the manner in which the work is directed and supervised." True, most true; and *pari passu* true of all systems. The author a little later in the introduction says: "The best apparatus will be of no use unless the teacher stands before it and speaks to the pupils out of the fulness of his own knowledge. This is an essential condition of success, and without it the experimental method should never be attempted." Granted;

then the book may be of some value to some teachers as giving hints and suggestions as to experiments considered most useful to illustrate certain principles and theories. But that these can be taught with the materials to hand is, at least, doubtful. A few rough experiments and observations may, indeed, illustrate the matter dealt with in the six chapters of the book, viz., the distinguishing properties of matter, the general principles of chemistry, the theory of atoms and molecules, use of symbols and of a system of nomenclature, molecular structure and quantivalence, and thermal relations of chemical changes; but to teach them may require greater pains and trouble in grasping facts and details than are here indicated. That this book points out a pleasant path to certain generalizations, and may be useful as an aid to general culture, also that it is likely to be useful to teachers of experimental chemistry, we grant most freely, and perhaps this is all its author claims for it, for he evidently fully appreciates the personal influence of the teacher. As a small matter, we could wish that a book published in London, and presumably, therefore, intended for English students, adopted always our mode of spelling such words as *paraffin*, *benzene*, and *toluene*, instead of "paraffine," "benzol," and "toluol"; did not speak of *washing soda* as "sal-soda," nor recommend the dissolution of a ten-cent coin when a three-penny bit would be much more easily obtained.

Outlines of Organic Chemistry. By Clement J. Leaper, F.C.S. (Hilfe & Son.)—This little book is stated on the title-page to be "specially written for schools and classes connected with the Department of Science and Art." The author states in the preface that he has had long experience as a science and technical teacher. We fancy he has not had much experience as a writer or corrector of proofs, and we venture to hope that should he gain such experience it will not be at the expense of beginners in the study of any science. The misprints and mistakes in formulæ are numerous: the second formula printed (that of urea) is wrong, and the last (that of aldehyde ammonia) is wrong; how many incorrect ones there may be in between we cannot say, but there are three mistakes in as many lines on p. 75. The names of bodies, too, are sometimes given wrongly: thus silver "oxide" occurs for silver *chloride* (p. 13), calcium "dioxide" for calcium *carbonate* (p. 51), "grains" for *grams* (p. 99). On pp. 108 and 109 some paragraphs are evidently out of place, thus leading to much confusion in the mind of a student, we should think. Such statements as that the "unused" hydrogen of the food we eat is "partly exhaled in the breath as aqueous vapour, the unused carbon appearing as carbon dioxide" (p. 9); that ethyl alcohol "is derived from ethane by the replacement of its ethyl by hydroxyl" (p. 81); and that rum is produced by the fermentation of ordinary cane sugar (p. 86), can scarcely usefully instruct the student of organic chemistry. The writer often follows Prof. Emerson Reynolds's 'Experimental Chemistry' closely, and then, naturally, he is good. Of his occasional lapses in style we say nothing. We are sorry this little book should have been added to the numerous existing small works on the subject.

ANTHROPOLOGICAL NOTES.

MR. F. S. A. DE CLERCQ, whose numerous previous contributions to our knowledge of New Guinea have been already referred to under this heading, has published, in collaboration with Dr. J. D. E. Schmeltz, a work entitled *Ethnographische Beschrijving van de West- en Noordkust van Nederlandsch Nieuw-Guinea* (Leyden, Trap). In this splendid quarto volume, with 300 pages of text, 42 large plates, and 51 engravings on wood, are described, and, for the most part, also figured, nearly 800 objects

collected by Mr. de Clercq from the remote corner of the island which has been appropriated to Holland. To this description are added a dissertation on the ethnography of New Guinea, including the German and British territories; a tabular summary of the objects found, setting forth their relations to similar discoveries in other parts of the world; and a bibliography of maps, papers, and treatises, showing that a whole literature of really surprising extent has grown up within the last few years upon the subject of New Guinea. A glossary of the native names of the objects described is also given. The collection is especially rich in nose and ear ornaments, in carvings from boats, in weapons, and in talismanic objects. Twenty-five excellent coloured portraits of natives, drawn from life by Mr. F. W. Van der Waarde, illustrate in a spirited manner their features, and the forms of headdress and ornamentation and the patterns of tattooing that find favour among them.

A treatise in English, by Mr. David MacRitchie, on the Ainos, has been issued as a supplement to the fourth volume of the *Internationales Archiv für Ethnographie*. It is illustrated by 19 finely coloured facsimiles of Japanese drawings in the museums of Leyden, Rotterdam, Munich, London, Darmstadt, and Amsterdam. Mr. MacRitchie thinks that, among existing races, none bear more distinctly the traces of an ancient and humble origin, that is, approach more nearly to the condition of primitive folk, than the Ainos of Japan and Saghalien. Their extreme hairiness appears to be diminishing. All writers agree in attributing to them a mild and amiable character, combined with extreme filthiness of person and imbecility of mind. They are also great drunkards. Plates i. and ii. are copies of the pen-and-ink sketches of Fayasi Sivei, a Japanese who wrote about 1785, and was favourably disposed towards the Ainos. Among them is one which has previously been published, representing an Aino woman suckling a bear cub, to the detriment and disgust of her own infant—a practice the prevalence of which up to the last twenty years, if not to the present time, Mr. MacRitchie considers to be proved, although the evidence of it has been doubted by other writers. In many of the drawings the hands and feet are represented as remarkably like those of the larger apes. The large wide-open eye and the flatness of the shin bones are also clearly shown, and sometimes, perhaps, exaggerated. Some of the pictures represent banquets, dances, and religious ceremonies, especially two large folding plates copied from pictures in the museum of the Royal Zoological Society of Amsterdam.

A double part of the *Archiv*, concluding the fifth volume, has also been issued. The principal contents are the second and final portion of Dr. W. Svoboda's article on the peoples of the Nicobar Archipelago; a paper by M. Désiré Pector (in French) on the ethnography of the Magellanic Archipelago, giving the results of the report of Dr. P. Hyades on the races inhabiting the islands, contained in vol. vii. of the publications of the scientific commission sent by the French Government in 1882 to Cape Horn; and a continuation of Dr. Schmeltz's article on the ethnography of Borneo.

Under the auspices of the Swedish Society of Anthropology and Geography, a work on the antiquities of the bronze age of Siberia in the museum of Minousinsk, photographed and described by F. R. Martin, is being issued by subscription. It is to contain 33 plates, representing nearly 900 objects.

SOCIETIES.

ROYAL.—April 20.—Lord Kelvin, President, in the chair.—The following papers were read: 'Magnetic Viscosity,' by Dr. Hopkinson, Mr. E. Wilson, and Mr. F. Lydall; 'On the Spectrum of Thallium, and its Relation to the Homologous Spectrum of Indium and Gallium,' by Mr. H. Wilde; 'Analogy

of Sound and Colour," by Dr. Macdonald, and "The Potential of an Anchor Ring," by Mr. F. W. Dyson.

GEOGRAPHICAL.—April 24.—Right Hon. Sir M. E. Grant-Duff, President, in the chair.—The following gentlemen were elected Fellows: Commander C. Harvey, Col. H. Cautley, Lieut. F. J. Davies, Rev. J. J. B. Coles, Messrs. J. C. Clancey, W. Clifford, G. F. Edwards, R. Glennie, J. Hinchliffe, C. W. May, and J. R. Renton.—The paper read was "Journeys in French Indo-China," by the Hon. G. N. Curzon.

SOCIETY OF ANTIQUARIES.—April 13.—Mr. A. W. Franks, President, in the chair.—The following gentlemen were elected Fellows: Rev. E. Peck, Messrs. P. W. P. Britton, T. B. Reed, G. F. Beaumont, A. R. Bax, and A. H. Hallam Murray.—Mr. Barwaker exhibited a pair of curious bronze objects of unknown use found at Llanymynech.—Rev. Precentor Venables exhibited a bronze Roman statuette of Minerva found at Lincoln in 1892.—Lieut.-Col. Fishwick reported the discovery of the bowl of a discarded fifteenth century font in the parish churchyard at Rochdale.—Rev. E. J. Taylor exhibited photographs of a grave slab found at Hartlepool incised with the figure of a ship, and of another with an incised cross and pair of shears.—The Right Rev. Bishop Virtue exhibited a book-binding of 1549 stamped with the arms of Cardinal Pole.—The President exhibited a number of mutilated sculptured panels and figures of saints of alabaster, said to have been found in a pond at Selby.—Mr. Read exhibited and described a large number of photographs of some of the most noteworthy of the wonderful collection of objects of ecclesiastical art, &c., now on view in the Historical Exhibition at Madrid.

April 20.—The President in the chair.—Mr. H. Wood presented the matrix of a seventeenth century seal of the Vicar-General of the Archbishop of Canterbury.—Mr. St. John Hope exhibited a rubbing of the remarkable grave-slab of a gild of Slavonians now in the floor of the chancel of North Stonham Church, Hants.—Miss Rooth exhibited part of a painted wall-plate or cornice of early sixteenth century date from Hestley Hall, Suffolk.—Sir J. C. Robinson exhibited and described a very fine collection of pieces of antique Roman glass, some of which he thought may have been identical with the *murra* so much prized by the ancient Romans.—Mr. Higgins communicated an account of a remarkable twelfth or early thirteenth century marble statue of the enthroned Madonna at Sta. Margherita on the Genoese Riviera.

April 24.—Anniversary Meeting.—Mr. A. W. Franks, President, in the chair.—Messrs. F. M. O'Donoghue and Everard Green were appointed scrutators of the ballot.—The following were elected members of the Council and officers for the ensuing year: President, A. W. Franks; Treasurer, Dr. Freshfield; Director, H. S. Milman; Secretary, C. H. Read; Other Members of the Council, Lord Amherst of Hackney, C. Benham, S. Clarke, W. J. Cripps, Viscount Dillon, Sir J. Evans, C. D. E. Fortnum, G. E. Fox, G. W. G. Leveson-Gower, W. J. Hardy, F. J. Haverfield, A. Higgins, J. Hilton, C. T. Martin, W. Minet, Sir O. Roberts, and H. Vaughan.—The President delivered his annual address, in which he drew attention to the losses the Society had sustained by death or otherwise since the last anniversary, and passed in review the various matters in which the Society had been interested or concerned.

ROYAL SOCIETY OF LITERATURE.—April 19.—The Rev. the Master of St. John's College, Cambridge, V.P. in the chair.—The fourth lecture of the current series upon English literature was given by Dr. D. Lithgow, "On the Lake Poets and their Influence on English Poetry."—Dr. Phené, Messrs. P. W. Ames and E. G. Highton, and the Chairman spoke on the subject.

NUMISMATIC.—April 20.—Sir J. Evans, President, in the chair.—Mr. H. Virtue was elected a Member.—Mr. Montagu exhibited a selection from his own cabinet of beautifully preserved gold and silver coins bearing the portraits of Ptolemy Philadelphus and Arsinoë II., and on the reverse those of Ptolemy Soter and Berenice I. Among them were a magnificent gold octadrachm of Arsinoë II., and a gold tetradrachm of the same queen, probably struck at a considerably later date. The silver coins shown by Mr. Montagu were a decadrachm of Arsinoë and a specimen of the excessively rare tetradrachm, both evidently struck during her lifetime.—Sir J. Evans exhibited seven silver and copper coins of the present Gaikwar of Baroda, bearing his name and titles, one of which, which may be translated "Commander of the Sovereign's Tribe," dates from 1731, when the second member of the Gaikwar family held a military command under the Governor of Gujara. Another title, "Lord of the

Sword," is characteristic of Baroda coins. The obverses of all the silver coins bear the head of the Gaikwar, and those of the copper the word "Sarkar" ("The Government") over a horse's hoof and a sword. Sir J. Evans also exhibited an imitation of one of Akbar's square rupees, such as are now often worn in India as charms, and as are used in native society as complimentary presents given on paying or receiving visits.—Lord Grantley exhibited a new variety of a bronze coin of Theodahatus, A.D. 534-536: *obverse*, D.N. THEODAHATVS REX, crowned bust *without beard*; *reverse*, VICTORIA PRINCIPVM, Victory on prow; also a brass coin of Childebert I., King of Paris, A.D. 511-558, the oldest piece of money of the Merovingian kings, together with gold coins of Childebert II., King of Paris, and of St. Eloi, the famous goldsmith and minister of Dagobert I., who was elected Bishop of Noyon about A.D. 640.—Mr. L. A. Lawrence exhibited a penny of Coenwulf, struck at Canterbury, and a groat of Edward IV., with his crown very much on one side of his head; also a forgery of a silver coin of Philip and Mary struck on a later coin, probably of Brabant.—Mr. W. Wroth read a paper on the Greek coins acquired by the British Museum in 1892. Among the more remarkable specimens were a silver coin of Dicea in Macedonia with Eubœan types, a fine gold stater of Demetrius Poliorcetes, a tetradrachm of Pharnabazus with a beautiful portrait of that satrap on the obverse, a coin of Abd Sasan (an unknown governor of the town of Sinope in the fourth century B.C.), a Lampasene stater with the head of Actæon, and a Lycian silver stater of archaic style, bearing the name of Spin-taza, supposed by some to have been a Lycian dynast who lived in the earlier half of the fifth century B.C.

LINNEAN.—April 20.—Prof. Stewart, President, in the chair.—The Rev. A. B. Morris was admitted, and Mr. A. Trevor Battye was elected a Fellow.—In view of the approaching anniversary meeting, the election of auditors took place, when Dr. Meiklejohn and Mr. E. A. Batters were nominated on behalf of the Council, and Messrs. T. Christy and W. F. Kirby on behalf of the Fellows.—The President took occasion to notice the retirement of Mr. F. H. Kingston after thirty-six years' service as lodge keeper, and presented him with a testimonial in the shape of a cigar-case containing five-and-thirty pounds in bank-notes, which had been subscribed on his behalf by all the societies in Burlington House.—After a suitable response on the part of the recipient, and *à propos* of the long residence referred to, attention was directed to some photographs of Burlington House with the gateway as it existed before the rebuilding in 1868, and showing the old colonnade which had since been demolished, and was lying still uncared for in Battersea Park.—On behalf of Mr. C. Chilton, of Dunedin, N.Z., Mr. W. P. Sladen gave an abstract of a paper on the subterranean crustacea of New Zealand, with remarks on the fauna of caves and wells. The paper contained a *résumé* of previous publications on the subject, with additional information from the author's own observation, and an expression of his views on certain controversial points in connexion therewith.—His remarks were criticized by the President and by Prof. Howes, Dr. H. Power, and Mr. G. Fookes.—A paper was then read by Mr. H. M. Bernard on the anatomy, physiology, and histology of the Chernetidae, with special reference to the rudimentary stigmata, and to a new form of trachea, on which an interesting discussion ensued, and Mr. Bernard replied to the criticisms which were offered.

ZOOLOGICAL.—April 18.—Sir W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the Society's menagerie during March, and called special attention to three white-tailed gnus (*Connochaetes gnus*) from the Transvaal (a male and two females), obtained by purchase March 7th, and to three spring-boks (*Gazella euchores*) from South Africa, deposited by the Prince of Wales.—Mr. Slater exhibited and made remarks on a curious variety of pig-tailed monkey (*Macacus nemestrinus*) from the Baram river, Sarawak, lately living in the Society's menagerie.—Mr. Slater read a communication received from General Sir L. Nicholson, Governor of Gibraltar, respecting the Barbary apes (*Macacus inuus*) living on the Rock of Gibraltar, which were stated to have increased of late years, and were now supposed to be nearly sixty in number.—Mr. W. L. Slater made some remarks on the principal animals in the Zoological Gardens of Antwerp and Amsterdam, which he had lately visited.—A communication was read from Mr. A. E. Shipley, on the anatomy and histology of two gephyrean worms of the genus *Sipunculus* from Zanzibar, together with a few observations on *Sipunculids* in general.—Mr. O. Thomas gave an account of a small collection of mammals obtained in Central Peru by Mr. J. Kalinowski,

Amongst several species represented in this collection, either new or of such interest as to deserve a record, was especially noted a new form of rodents of the family Muridae, proposed to be called *Ichthyomys stolzmanni*.—Mr. H. J. Elwes read a communication from Mr. W. Warren describing a large number of new species and new genera of moths of the family Geometridæ in Mr. Elwes's collection, from Sikkim and other districts of India. Notes on the localities and on other points were added by Mr. Elwes.

METEOROLOGICAL.—April 19.—Dr. C. L. Williams, President, in the chair.—Dr. R. L. Bowles, Miss E. Brown, Dr. W. C. Falls, Mr. R. Lamont, and Mr. A. R. M. Simkins were elected Fellows.—The following papers were read: "The Direction of the Wind over the British Isles, 1876-80," by Mr. F. C. Bayard. This is a reduction on a uniform plan of the observations made twice a day, mostly at 9 A.M. and 9 P.M., at seventy stations during the lustrum 1876-1880; and the results are given in tables of monthly and yearly percentages.—"Notes on Two Photographs of Lightning taken at Sydney Observatory, December 7th, 1892," by Mr. H. C. Russell.—"Notes on Lightning Discharges in the Neighbourhood of Bristol, 1892," by Dr. E. H. Cook. The author gives some particulars concerning two trees in Tyntesfield Park which were struck by lightning, one on June 1st and the other on July 18th, and also some notes concerning a flagstaff on the summit of Brandon Hill, which was struck on October 6th.—"Constructive Errors in some Hygrometers," by Mr. W. W. Midgley.

HISTORICAL.—April 20.—Mr. P. E. Dove, Secretary, in the chair.—The following gentlemen were elected Fellows: Mr. W. J. P. Ridgway, Rev. E. W. Wilson, Mr. C. W. Clayton, and Rev. H. E. Hall.—Papers were read by Prof. Cunningham "On the Statutes of the Company of Mercers of Lichfield in the Seventeenth Century," from the original MS., communicated by Mr. W. H. Russell, and by Mr. H. Hall "On the Anglo-Russian Convention of June 22, 1799, and the Campaign of the Second Coalition."—In the course of the discussion Mr. Russell read some interesting notes on the Lichfield municipal records. Prof. Cunningham will edit the text of the Mercers' laws, with an introduction, for the *Transactions of the Society*.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Royal Institution, 8.—Annual Meeting.
—Engineers, 7½.—Hake's Bridge, Reading, Mr. E. Burrows.
—Society of Arts, 8.—Some Masters of Ornament, Lecture IV., Mr. L. F. Day. (Cantor Lecture).
—Victoria Institute, 8.—Egyptian Conquests in Syria, M. Maspero.
—Institute of British Architects, 8.—Annual General Meeting.
TUES. Royal Institution, 3.—Modern Science in China, Prof. R. K. Douglas.
—Canadian Society, 4½.—Annual Meeting.
—Civil Engineers, 8.—Mining and Ore Treatment at Broken Hill, New South Wales, Messrs. M. B. Jamieson and J. Howell.
—Society of Arts, 8.—Russian Industrial Art, Mr. E. D. Morgan.
—Biblical Archaeology, 8.—The Book of the Dead: Translation and Commentary (continuation), Mr. F. J. P. Leake.
—Zoological, 8½.—Further Notes on the Monkeys of the Genus *Cercopithecus*, Mr. F. L. Slater; "Contributions to the Study of Mammalian Dentition: Part I. Macropodidae," Mr. M. F. Woodward; "On the Atrium and Prostate of the Oligocheetus Worms," Mr. F. E. Reddard.
WED. United Service Institution, 8.—How best to secure Continuity in the Effective Service of Modern Ships of War for Successive Commissions, Mr. H. Williams.
—Archæological Institute, 4.—"The Heart of King Henry II.," Mr. C. J. Davies; "Notes on the Folk-lore of the Dove," Mr. E. Peacock.
—Biblical Archaeology, 4½.—"The Language and Writing of the Ancient Egyptians," Lecture VII., Mr. F. J. P. Leake.
—Society of Arts, 8.—Practical Electrical Problems at Chicago, Prof. S. P. Thompson.
—Irish Literary Society.—"The Irishman of Fiction," Mr. L. Johnson.
THURS. Royal Institution, 3.—"The Atmosphere," Prof. Dewar.
—Royal, 4½.
—Linnean, 8.—"Nervous System of *Myrica gale*," Mr. A. Sanders; "Polynesian Plants collected by J. J. Lister," Mr. W. B. Hemsley.
—Civil Engineers, 8.—The Interdependence of Abstract Science and Engineering, Dr. W. Anderson. (James Forrest Lecture).
—Chemical, 8.—Election of Fellows; "Hydrates of Potassium, Sodium, and Lithium Hydroxides," Mr. S. U. Pickering; "Notes on Marsh's and Reims's Tests for Arsenic," Dr. A. Clark; "The Formation of Hydrogen Peroxide in Organic Liquids," Dr. A. Richardson; "The supposed Saponification of Linseed Oil by White Lead," Messrs. J. B. Hannay and A. E. Leighton; "Notes on the Capillary Separation of Substances in solution," Mr. L. Reed.
—Antiquaries, 8½.—Election of Fellows; "Draft Statutes of the Order of the Garter made by King Edward VI.," Mr. E. Maunde Thompson; "Some Original Papers and Memoranda connected with the Erection of the Monument of Sir R. Scott (ob. 1698) in Ecclesfield Church, Yorks," Sir H. H. Howorth.
FRI. United Service Institution, 3.—"Manœuvres of Masses of Artillery," Major E. S. May.
—Philological, 8.—Anniversary; "Etymologies, mostly Keltic," Prof. J. Strachan; "Greek Etymologies," Mr. E. R. Wharton.
—Chemical, 8.—Hofmann Memorial Meeting.
—Royal Institution, 8.—"Fogs, Clouds, and Lightning," Mr. S. Midgley.
SAT. Royal Institution, 3.—"Johnson and Milton," Dr. H. Craik.

Science Gossip.

MESSRS. SONNENSCHN & Co. have in the press a work by Dr. Edward Berdoe, entitled "The Healing Art: a Popular History of the Origin and Growth of Medicine in all Ages and Countries."

THE small planet provisionally denominated Q, 1893, which was registered on a photographic plate by Dr. Max Wolf at Heidelberg on March 16th, is, in all probability, identical with No. 104, discovered by the late Prof. Watson at Ann Arbor so long ago as September 13th, 1868, and afterwards named Clymene.

OF the large planets, Mars and Saturn only are now visible in any part of the night, but the former during only a brief interval after sunset. At present he is in the constellation Taurus, about 4° due south of the bright star β (reckoned by Bayer as also γ in Auriga, to which it seems more naturally to belong), but in the middle of next month he will pass into Gemini, and soon afterwards set too early to be seen. Saturn is still in the western part of Virgo, and will remain so throughout the summer, being stationary early in the month of June; he is on the meridian at present about 10 o'clock in the evening, and will pass it at 8 o'clock towards the end of May.

THERE was a lively scene at the meeting of the Geographical Society the other day, when the misogynist admirals protested vehemently against the admission of ladies as Fellows. What harm they would have done we do not know, but the admirals felt strongly on the point, and they carried the majority with them.

FINE ARTS

THE ROYAL ACADEMY.

(First Notice.)

THE one hundred and twenty-fifth exhibition of the Royal Academy will be opened to the public on Monday. Although there are a good many pictures of interest among a mass of inconceivable rubbish, it is only too evident that serious studies are on the decline in this country. The collection is rather below the average in merit and power, and in oil painting there is certainly almost nothing which is at once novel and a fine work of art. The water colours, on the other hand, are even better than those of last year, which itself marked a great advance in this branch of art; in fact, it is not too much to say that Burlington House contains the best exhibition of water colours we have seen this season. The sculptures, too, are admirable. We need at present only mention M. J. L. Gérôme's 'Bellona,' the masculine and original statue in coloured bronze and ivory, which was one of the finest things in last year's Salon; Mr. Woolner's last work, the life-size figure in bronze, called 'The Housemaid,' which is quite Greek in style, massive, and thoroughly finished; Mr. H. Thornycroft's 'Summer'; and 'Applause,' the nude figure of an Egyptian princess clapping her hands in delight at the music that she hears, a charming statuette in bronze by Mr. E. Onslow Ford.

We shall begin with the oil pictures, and, before entering into detailed criticisms of the most important works, mention some of the other pictures that deserve attention: Mr. D. Murray's 'Meadow-sweets' (No. 11) and 'Fir-faggots' (15), both fresh and charming landscapes, the best he has produced this year; Mr. H. G. Riviere's scholarly and animated portrait of 'Mrs. H. Craik' (26); Mrs. Corbet's accomplished and spirited 'Goat-girl' (27), a life-size figure; Mr. H. S. Marks's aged student at his desk, characteristic, but rather dry, called 'Of making many books there is no end' (58); Mr. J. N. Barlow's bright landscape, 'Morning after Rain' (72); Mr. G. S. Watson's pretty 'May, a Portrait' (73); Mr. H. Woods's 'Cloisters of the Frari Church, Venice' (102), which is sunny, solid, and bright; Mr. A. T. Nowell's twilight landscape, 'The Approach of Night' (114); Mr. Herkomer's vigorous portraits of 'The Duke of Devonshire' (130) and 'Edwin James, Esq.' (135); Mr. Marcus Stone's 'A Honeymoon' (158),

which shows that the foolish young folks who, in his pictures, remained unwed so long, have taken our advice of last season, and got married; Mr. Fildes's fine 'Portrait of a Lady' (185); Mr. Alma Tadema's 'Dr. Joachim' (187), animated, accomplished, and sound; Mr. Marks's 'Darby and Joan' (192), elderly birds in conversation; Mr. Watts's 'Endymion' (218), saluted by the radiant Diana, a small version of a great subject; Mr. Leslie Thomson's 'Brickfields' (260); Mr. A. Colley's 'Glass-blowing' (261), a cleverly painted interior of a factory, with men at work near a furnace; Mr. A. Gow's capital portrait of 'N. L. Cohen, Esq.' (280); Mr. Parton's serene and artistic landscape with water, called 'A Hillside, Picardy' (316), and other beautiful things; the late Mr. Pettie's 'E. H. Palmer, Esq.' (386), which is by much his best portrait, far better than we hoped for; Miss I. R. Tayler's 'Scarborough Harbour' (414); Mr. W. H. Bartlett's clever 'Game of Dominoes' (424), which will enhance his reputation; Mr. I. Farquharson's luminous 'Market in Egypt' (462), near which is Mr. J. W. Godward's 'At the Fountain' (463), scholarly, but rather too smooth; Mr. R. Hiltingford's cleverly dramatized picture of the ball at Brussels before Waterloo (469); Mr. A. Stokes's 'On a Cornish Cliff' (480), harmonious and broad; Mr. B. Hook's 'The Poor Man's Cow' (491), a group of goats, and his picture of quaint puffs on Lundy called 'Two is Company' (513); Mr. J. H. F. Bacon's good and skilful pieces of sorrowful *genre*, which mark a great advance on his part, and are called 'The Interval' (492) and 'The Announcement' (605), a tragedy of high merit; Mr. A. C. Tayler's clever study of figures in contrasting lights, 'A Summer Dinner-Party' (519); Mr. H. Gibbs's 'Meta' (538); Mr. La Thangue's clever 'Punch, a Study by Lamplight' (543); Mr. A. J. Hook's 'Short of Water,' a pure, luminous, and solid seascape (561), his best work; M. Fantin-Latour's 'Flowers of all Hue' (650), and several other flower pieces of his; and Mrs. Alma Tadema's highly accomplished 'Satisfaction' (663), an interior, with excellent figures. Of the landscape and figure painters proper, whose contributions are too numerous severally to be mentioned thus, we must needs give the names only of Mr. C. Wyllie, Mr. E. Parton, Mr. H. Van Ruith, Mr. M. R. Corbet, Mr. T. S. Cooper, Mr. H. C. Whaithe, and Mr. W. Logsdail. We proceed now to consider the leading pictures in detail.

MR. ALMA TADEMA.

This painter found that his 'Procession in Honour of the Garden God' needed more time to complete, and therefore decided not to exhibit it. He contributes a smaller picture (No. 113), called *In my Studio*, which is a specimen of splendid harmonies of colour and tone such as no other Academician could rival. The scene is a portion of the large and sumptuously furnished studio upon which our painter has lavished money, taste, and care. Only a portion of the walls are visible; the arched ceiling, plated with aluminium, is not within the range of view; and the rich inlays of the floor are merely incidentally seen, although a part of the dais within the alcove, and some of the wall decorations of the alcove, are visible. On the dais, which serves as a platform for musicians and singers when the studio is used for concerts, is placed the magnificent piano which was designed by the owner. It is covered by a fine piece of Indian embroidery, the red and gold of which harmonize well with the surrounding colours and flesh and purplish dress of one of those nymph-like damsels it is Mr. Tadema's delight to paint. She stands at the side of the piano, and is enjoying the scent of a bunch of Marshal Niel roses. Not only has this capital example much interest as representing part of the artist's home and some of his achievements in designing furniture, but attention is

due to it because it is a present from Mr. Alma Tadema to Sir Frederic Leighton. On a former occasion we briefly described No. 219, the companion picture by the same artist, which is called *Comparisons*, representing the interior of a room and two stately Roman ladies. Both of them have been reading; one of them has a large book resting upon her knees, and she reads a passage aloud to her companion, who turns from her own volume (which lies upon a bronze table close by) and looks over her neighbour's shoulder with interest which is singularly lifelike. Nor is the animation of her companion's attitude less worthy of praise. The general effect of this interior is much darker than is usual with Mr. Tadema, and the chiaroscuro of the whole depends upon tones and tints far stronger and more positive than are common in English galleries. Great use has been made of these powerful colours; the one lady wears a sea-green robe of a greyish tint which is a favourite with the painter and in perfect keeping with that of her companion's dress, which has been altered from a rosy purple to a sort of pink, and used to contrast with the reddish-crimson curtain of a much deeper tone which is drawn across the window behind the pair. The sunlight shines through this curtain while the dark shadows of foliage outside are strongly cast upon the luminous space. Through an open window is seen the façade of a temple under brilliant sunshine; on the other side another opening reveals in cooler daylight an adjoining edifice of white stone, the windows of which are closed with shutters of sculptured bronze. Technically speaking, the drawing and modelling, the veracity, exquisite taste, and thorough finish of this picture, small as it is, make it a masterpiece, and it contrasts most honourably with the slipshod ways of many easy-going artists who have not a tenth of the solid powers, sense of beauty, or facility of Mr. Alma Tadema.

SIR JOHN MILLAIS.

It was expected that the painter of 'Chill October' would send an important landscape or two, one of which at least was intended to develop a new idea in a branch of art to which he owes no small portion of his reputation. Owing to several circumstances, Sir John's work has been restricted this season to several figure subjects, noteworthy enough, but not, for him, particularly ambitious. Still *The Girlhood of St. Theresa* (42), mentioned some time ago in our "Gossip," will in several respects sustain the fame of the painter as a designer and one of the very few English masters of *technique* who work with the facility and vigour of perfected accomplishment. In these respects the ability of Sir John Millais is indisputable, and his success, however qualified it may be, is always more or less remarkable. We could have wished that every portion of the design of 'St. Theresa' had been thoroughly thought out, its composition made more compact, and that the care with which the faces and other more important parts were studied had been extended to all. Of the expressions and the attitudes of the children there can be but one opinion. The pathos, simplicity, and spontaneity of the little girl-saint are the best possible proofs of his success. The subject is an exceedingly difficult one—so much so, indeed, that only an enthusiast in design or a master absorbed by the passion of art would have attempted to depict it, much less succeeded. The success of the work depended upon the little Theresa and her brother, while against a fair appreciation of the picture as such had to be placed the ungainly costume of the figures, the unusualness of infantine enthusiasm as a painter's subject, and the very considerable ignorance of the British public as to a saint who became the reformer of the Carmelites and was born so late as March 28th, 1515 (when saints were, even in Spain, at a discount), and

so far away from England as Avila. Her story is too little known, and yet knowledge of it is so nearly indispensable for due appreciation of the picture that we feel bound to give an outline of it. Owing to the instruction and example of her parents, Theresa from her infancy was inclined to God's service. When only seven years old she took great pleasure in reading the lives of the saints, in which she spent much time with a little brother called Rodrigo. The martyrs seemed to them to have won heaven at a cheap price by their sufferings, and, after many conferences on this subject, they resolved to go to the country of the Moors in hopes of dying for their faith. They set out secretly, praying as they went that God would inspire them with His holy love and they might lay down their lives for Christ; but upon the bridge over the Adaja they were met by an uncle, and brought back to their mother, who in great alarm had sent to seek them.

Sir John has made his girl-saint somewhat too old and the little Rodrigo somewhat too young. Otherwise he has secured probability for all the elements of his design. The effect of brilliant early morning in the sky and upon the lofty towers of Avila behind the figures is capably rendered, and a broad, clear, pearly shadow covers the base of the fortress, the narrow Gothic bridge, and the foreground generally. The children are crossing the bridge, and the black velvet of their costumes harmonizes with the shadow in which they move. The little maiden wears a black cloak over a crimson velvet gown stiff with embroidery of flowers in gold (the pattern of which belongs to Spain at the beginning of the sixteenth century), and a cap of bright, rich green adorned with a band of jewels and a red feather, which as the focal point of the chromatic scheme of the picture is cleverly rather than subtly introduced. The costume of Rodrigo is mainly black, and, after the Spanish fashion, that of a man of the time in miniature. The interest of the picture is concentrated in the girl's dreamy face: there is moody passion in her dark, down-looking eyes; the childish lips are set. Her steady resolution betrays itself in the way in which she holds the hand of the little boy, who, confiding in his sister, goes willingly with her, but is at present much occupied with the orange he holds in his disengaged hand. His gait and expression are extremely natural and simple, but, we must add, there is nothing in him of that enthusiasm which Theresa's autobiography ascribes to him. Briefly, then, let us say that here Sir John has once more seized, with true sympathy and insight, on the leading element of his subject, the intensity of resolution and lofty fanaticism that animate his chief figure, surrounded it with accessories most appropriate and original, and added one more to the triumphs of the artist who imagined the pleading lady in 'A Huguenot.' The face of Theresa, although not nearly so tender or finished as that of Miss Ryan in 'A Huguenot,' grows wonderfully on the spectator who is in sympathy with the subject; but while the design of the boy is natural even to commonplaceness, it is not true to his sister's account of her brother Rodrigo. *Merry* (217), a pretty little girl with ringlets of bright, light brown hair about her rosy face, which wears a happy smile, is thoroughly charming in its naturalness. Her likeness is one of the best of Sir John's numerous productions of the kind. In one hand the child holds a plate, upon the edge of which a tame canary has alighted, and sings with all its heart, as if it were a partner in her happiness. Neither Sir Joshua nor Romney, admirable painters of children as they were, has left anything freer of self-consciousness, or more truly representative of innocent human gladness. No living artist, and few that are dead, could have painted with more brightness and vivacity the perfect carnations of the little one, or given us a better piece of light and colour. No. 204, a companion picture, called *Pensive*, depicts a dark brunette

wearing a warm-white muslin dress and yellow sash, standing in profile and holding a flower of the purple clematis, which is deftly introduced as a leading element in the scheme of colour. But the greatest charm of the work lies in the meditative, dreamy, but not sad face of the child, which is a piece of very sincere art, delicate and refined. A very large class of visitors to the Academy will long retain a pleasurable impression of Sir John Millais's excellent *John Hare, Esq.* (18), standing in the green-room of his theatre, and, as if it were to the players assembled, reading aloud from a manuscript of 'A Pair of Spectacles.' Painted with the firmest and frankest of touches, the face of this portrait is a thoroughly fine example of its kind: the flesh first rate, but not too much finished, the expression spontaneous and to the life.

SIR FREDERIC LEIGHTON.

The President was in a more sombre mood than usual while he designed *Rizpah* (159). She is grouped here with her ghastly companions in a sort of close circle. Gaunt, wan, yet inspired by indomitable resolution, she clutches a sickle for a weapon against the birds of prey which infest the place of death. The design is full of passion and terror, such as rarely accompany a mode of execution so highly cultured, not to say academic, as Sir Frederic Leighton's, who betrays a somewhat marked preference for an unusually smooth surface and an almost monumental uniformity of texture. One of the finest features of this work is the noble mass of purple drapery which Sir Frederic has thrown over the whole body of Rizpah's son, against which she leans, faint and giddy with privation and horror, yet resolute to the last. *Hil* (105) was conceived in quite another mood of mind, and represents a half-clad Bowman of the Cave period or later seated on a rock near a cavern, and his son, a comely youth of twelve—whose lithe and graceful form is a first-rate piece of art—standing at his father's knee while he learns to use the bow. We notice with pleasure the frankness and spirit of the boy's attitude as, drawing himself up firmly and holding his limbs stiffly, he watches the flight of the arrow he has just shot. We like the way in which his feet are planted close together and he clutches the ground with his toes, and we are bound to praise the animated expression of both faces. The background of rocks and woodland is good. The same artist contributes two much less valuable pictures, of which No. 295—it is, we think, the better—depicts a comely damsel in a semi-diaphanous saffron robe standing in *The Frigidarium*, almost erect on the margin of a pool, into which she is about to plunge, and looking down at the reflection of her own figure in the bright, still water at her feet. The place represented is an alcove with gilded walls, the local colour of which goes well with the black marble bench and floor behind the bather, and the redness of her robe. There is a good deal of taste in the design, and abundance of accomplishment in the execution of this characteristic work. The other picture, No. 14, called *Farewell!* represents a stately Greek dame standing on a lofty terrace near the porch of her mansion, and overlooking the sunlit sea, where, as in the landscape background proper, cloud shadows sweep past (this is a poetical touch in the President's best vein), and the view is counterchanged with spaces of light and dark, which gives a charm of undeniable picturesqueness. She is looking seaward after a departed vessel, and her figure and face are suitable to the pathos of the subject, and betray her passionate regret, while with a slow movement she draws her mantle together upon her breast. In putting the elements of such a subject as this into a picturesque and artistic whole ("picturesque" and "artistic" are by no means synonymous terms) no painter that we know surpasses Sir Frederic, whose success

culminated in the group of lovers on their wedding morning which is called 'Wedded,' of which 'Farewell!' may be called the inevitable sequel. A third stage of the subject may be said to require illustration: the moment when the happy groom of 'Wedded' and the lover who has departed returns to his mistress's arms. Meanwhile we turn to the admirable life-size, half-length figure of *Corinna of Tanagra* (224), a sumptuous and noble brunette in full face, resting, as if she had just stopped in a victorious song, both her hands upon the gilded lyre which is a prize of victory. This is one of Sir Frederic's most characteristic designs, artistically painted, and marked by grace and dignity. Voluminous draperies of a fine rich amber red are disposed about Corinna's bust and shoulders, and the golden laurel makes beautiful colour with her black hair and its bluish reflections of the light. The lightly uplifted face is haughty in its sense of loveliness, chastity, and power; the steadfast eyes, and the dark brows, which, without losing their beauty, are half knit, as if habitually concentrated, harmonize with the fixed abstraction of that far-away look which is impressed on her fine and sculptural countenance. The lips are full of life, and the high-bred maiden is stately in the true Greek fashion. Such was our opinion on first seeing this truly representative example of Sir Frederic's work at its best, and such it remains. Other critics may be almost equally charmed by a capital life-size, highly refined study from a beautiful dark model which, we cannot see why, he calls *Atalanta* (112). If the virgin betrayed by Hippomenes's golden apple is intended, which is by no means certain, the title is a mistake. However that may be, this *Atalanta* is a sumptuous woman, whose hair, of the hue of very dark bronze, is bound compactly about her stately head. The polished surface of her shoulder where the dark blue robe has fallen aside has given to the artist a rare opportunity for showing how flesh of this sort should be treated. On the whole, this is a beautiful picture, beautifully painted, and, as an example of technique at once pure and fine, it affords us more pleasure than 'Farewell!' and 'The Frigidarium' put together.

MR. POYNTER.

In turning to this artist's more ambitious contribution we continue to follow the classical vein of Sir F. Leighton and Mr. Tadema. A small picture of his represents, at whole length, *Chloe* (199), a most elegant figure clad in white, seated in an *atrium*, and holding double pipes in her hand, while her lyre leans against a neighbouring column. Between the pillars we see a garden of varied foliage and rich in deep bright green; a pure blue sky is dashed with luminous white clouds. The pavement of contrasting colours at Chloe's feet, the shafts of the columns, and their bases, combine to make up a whole which the visitor will examine with pleasure. On the other hand, the work is unfortunately hard, and the coloration of the picture is scarcely successful.

MR. BRITON RIVIERE.

We are still more deeply "immersed in antiquity," as Sir Thomas Browne said, when we come to Mr. Riviere's picture of *The King's Libation* (87), a theme less ancient—although the contrary has been said—than Nimrod's sacrifice to his gods, yet long anterior to the time when Sir Frederic's Corinna stopped in her song. This monarch of a dimly known antiquity—Mr. Riviere does not know his name—stands, a stately life-size figure, near the centre of a vast and lofty chamber, of which the carved and strongly coloured walls depict in long bands of panels the achievements of his ancestors in war and the chase. The tall and broad-chested monarch is conspicuous for his curled and close-cut beard and hair of the darkest brown, setting off his glittering

tiara of precious stones. Still more conspicuous is his brilliant light blue tunic, richly embroidered in purple and red silks, which is fitted to the waist and reaches to his feet. The face is that of one accustomed to rule. The sacred emblems of his realm and faith are distinct upon his breast. In one hand he holds his hunting bow; in the other hand he raises aloft a gleaming bowl of gold, from which, while uttering the consecrating words, he pours a libation of dark blood-red wine. The altar before which he stands is of dark marble, and upon it is a golden vase, and the smoke of incense rises from it in a thin blue cloud. At the foot of the altar lies the monarch's offering to the god—the huge bodies of four mighty lions and that of a hardly less mighty lioness, spoils of the king's bow and spear, which form a magnificently painted mass of luminous fur, flecked with the blood of many wounds, and are yet more finely designed than the figure of the king. It is difficult to conceive anything better, even in Landseer or James Ward, than this group of the bodies of slain beasts piled together in ponderous masses, the bluish eyes blind in death, and the muscular limbs relaxed. The shining surface of their hides, the black manes confused with each other, and the whiteness conspicuous in the tawny pile of the under fur are sure to command praise. Very ably as to the colour of his picture has Mr. Riviere arranged the dead beasts—mainly a mass of brownish yellow dashed with black and white—at the feet of the king, resplendent in a blue robe and before an altar the colour of ebony, while he focalized both the lights and colours of his chromatic and toneschemes upon the golden bowl and its wine like blood. Of course this disposition of tones and hues is extremely simple, yet it is most effective, while it does not draw attention from the subject of the picture. In short, no painting here so fortunately illustrates the value of the comparatively rare power of knowing how to select wisely and to put together with tact and felicity the chosen elements of a picture. Picture-making pictorially is a fine art *per se*, and little studied out of Paris. Some of our best painters are quite incompetent in this respect, while, strange to say, picture-making has been mastered by some of the shallowest and most ignorant pretenders in design, who, simply by its means, of which few can give an account, have attained among us positions denied to far abler men. That Mr. Riviere unites both capacities is so much the better for us and for him.

MR. J. W. WATERHOUSE.

We are still concerned with the antique world while studying *A Hamadryad* (98), which is touched with the spirit of Greek mythology to a much greater extent, indeed, than former illustrations of Tennysonian idyls had led us to expect from Mr. Waterhouse. The Hamadryad is a graceful figure, and not without, so to say, a sort of dendroid look, which is decidedly quaint and suitable to the subject, as she hides within the hollow trunk of her much ivied oak, while listening eagerly and with rapt attention to a shrill pipe which is played by a young satyr couched near the root of the tree. The colour of this work is decidedly good. *La belle Dame sans Merci* (149), an illustration of the legend to which Keats gave immortality, is an agreeable picture, but, in our opinion, it is not to be compared with 'A Hamadryad,' or with the 'Circe Invidiosa' of last year. The knight of the poem has met the weird lady in the gloom of the pine wood, and they are surrounded—thus affording an opportunity of good colour to the artist—by the purplish stems of the lofty trees, whose arrangement is effective. The lady's dress is a purplish blue, which is useful in relation to the dark azure of a stream seen between the stems of the trees.

MR. WATTS.

Besides contributing to the Grafton Gallery Mr. Watts has produced during the past season and sent to the Academy two pictures, one of which, *Promises*, is No. 148, and represents a ruddy infant surrounded by branches laden with roses in full bloom, the type of life's hopes and troubles. A thoughtless public, not enamoured of allegory, even when it is depicted by artists of the first calibre, will perhaps disregard the emblems of Mr. Watts, and confine its admiration to the chiaroscuro, colour, and beautiful expressions of this charming nudity.

MR. P. H. CALDERON.

The fine subject which has attracted the Keeper of the Royal Academy has, curiously enough, hardly ever been painted before, and, what is more to our present purpose, never been dealt with so simply and effectively. It is *Elizabeth Woodville, Widow of Edward IV., parting with her Younger Son, the Duke of York* (210). The scene is the Jerusalem Chamber at Westminster. Mr. Calderon has made its interior dark, but not gloomy, and hung tapestries upon the shadowy walls, so that the figures—an excellent composition which has been carefully thought out—tell against the background, while their well-lighted dresses and their luminous flesh and ornaments are cleverly massed, and gain force by contrast. The most conspicuous figure is the kneeling queen clad in black. She raises a sorrowful face to the light while she passionately embraces the pretty child she was never to see again. Like his mother, the boy is dressed in black; and their attire tells well in the centre of the design, and contrasts with the voluminous red robes of Cardinal Bourchier, who takes the duke's arm. Lord Howard, whose dress is of a russet red, and another peer in yellow, stand behind the cardinal. The face, less cruel than unsympathetic, of Bourchier, the leading actor in the shameful tragedy, was taken from a figure at Arundel, depicting St. Ambrosius, but of which tradition avers the face to be a likeness of the cardinal. The interest of this design centres upon the most important group, and that is very good indeed. The woeful expression of Elizabeth, the passionate anxiety of her demeanour, indicate the painter's sense of the tenderness of the words, "Farewell, my own sweet son!" which the poet put into her mouth at the very moment here depicted. Some of the other personages are much less spontaneous and free from staginess than the queen, whose expression it would be hard to improve, so sincere is it. Several of the figures in the background seem to want something to do. They take little interest in the scene, yet the principal group and the figure of the cardinal are so good that this work may serve as an excellent illustration of that rare power of picture-making which, as was said above, Mr. Riviere has turned to good account.

MR. ARMITAGE.

Mr. Armitage has not been able to finish his large picture of 'The Woman taken in Adultery.' He sends instead a life-size, half-length example, which is full of the kind of humour Mr. Armitage's friends know how to appreciate, and painted with plenty of academic skill. *A Moslem Doctrinaire* (297) justifies its title by a face full of spiritual pride, hard, conceited, ignorant, and narrow, indicating the dull heart and brain of one who forgets, or rather scornfully rejects, the noble charity and patience of one who assured us that "the letter killeth." The dry, fresco-like painting, the lack of limpidity in the flesh and drapery of this learned example, and its complete want of popular attractions are sure to tell against it, and its sardonic humour, supposing it to be recognized at all, is likely to be caviare to the general. A portrait of *The late T. R. Armitage, Esq.,*

M.D. (556), the painter's brother, the philanthropist, accompanies the 'Doctrinaire' to the Academy. It is said to be an excellent likeness, but it is, gratitude for good works apart, likely to share the fortunes of the larger picture by the same hands.

MR. BURGESS.

Among the *genre* and costume pictures in which this exhibition is more than usually rich none is more attractive than Mr. Burgess's characteristic contribution, *The Old Hero* (136), representing an incident witnessed by him during his sojourn in Spain. The scene is a street, we think in Seville, on the shady side of which a number of loungers are sitting on a bench or lolling against the wall in various well-designed and natural attitudes, until the passing of an old revolutionary champion rouses their attention and calls forth their respectful salutations. The most important personage is the tall, grey-headed and grey-bearded old man, who, lean, and erect as a soldier should be, responds to the salutations, and keeps firmly on his way, leaning on the arm of his comely daughter. Her sedate but pleased expression and graceful air are excellent points sympathetically conceived and ably designed to increase our interest in a capital picture, which, especially because it shows more than usual firmness of touch and crisp handling—qualities not always conspicuous in the secondary figures and accessories of his compositions—we are inclined to rank with the best of Mr. Burgess's productions. It has agreeable colouring in the well-harmonized red, grey, and brown which the painter affects, thus adopting the traditions of the Spanish school. The title of Mr. Burgess's less ambitious picture of the year, *Trouble* (108), is well sustained by the impressive gloom and strongly contrasting lights of the interior of a Spanish cathedral. Near a gilded altar railing, a weeping girl, whose pink dress makes excellent colour in the view, kneels before an old woman, and hides her face in her lap. The dame, with a caressing, reassuring hand, consoles her tenderly while speaking to an old priest who has stopped to inquire into the girl's distress. The pathos of the design centres, of course, in the fervid passion of the damsel's attitude, the nervous clenching of her hands, and her half-concealed head. In these respects the work is excellent, and there is merit in the contrast between the hardly restrained vehemence of the sufferer and the almost perfunctory sympathy of the priest, the stiff, though compassionate air of the older woman, and the stolidity of the acolyte. The sober harmonies of colour and tone which characterize Mr. Burgess's work gain much when associated, as in this case, with the restful dignity of the surrounding architecture and the simplicity of the composition as a whole. The spontaneity of the design suits these features of his work, and makes it more than usually acceptable.

MR. T. FAED.

The terrible misfortune which has overtaken Mr. Faed has prevented his completing the waterside subject we described some time ago as upon his easel and intended for this exhibition. He sends instead a somewhat smaller picture, but more nearly finished, which, though not so far developed as his Academy pictures used to be, is marked by the firm, crisp, and accomplished touch, the forthright aptitude and frankness of his style. There is no lack of spirit in the design, nor of the simple naturalness of his minor works of *genre*. Called *A Rustic Bather* (142), it shows a comely Scottish lass standing on the sands at the foot of a low sea cliff just after she has come out of the water, and in the act of fastening the edge of her dress across her buxom shoulders. A red bodice and other garments that lie on a rock at her side supply desirable elements of colour such as none

knows better than Mr. Faed how to use. The natural grace and simplicity of the attitude, and the able handling of the flesh, will recommend the picture to the spectator.

MR. LESLIE.

Like Mr. Alma Tadema, Mr. Leslie has been induced to put aside till next year a work of considerable importance which was intended for this gallery. For this loss we are but slightly consoled by the presence of a minor production, although excellent and thoroughly characteristic, which, under the name of *Barbara* (225), represents one of those charmingly ingenuous girls he has so often given us, wearing the deep blue dress he is very fond of because its colour goes happily with her complexion, while its texture ensures those simple folds which harmonize so well with her rounded yet girlish form. She is ensconced in a window seat; her arms are folded upon her lap, and she is looking out with a musing air, as if she brooded on some happy circumstance. The open window reveals a garden with sunlight on its flowers and abundant foliage. A printed paper is pinned against the side of the window. Modest and comparatively unimportant as this painting is, it is welcome for its author's sake, as well as on account of the fine qualities we have named. Nothing can be simpler, and therefore more difficult to manage, than the very limited scheme of colour Mr. Leslie has used in this instance.

MR. F. GOODALL.

This Academician appears in the twofold capacity of subject and portrait painter, leaving for the moment those telling themes for landscape which he has treated with varying degrees of success. *The Water of the Nile* (168) is a large picture, and many natives figure in it, male and female, including water-bearers and boy-drivers of the huge buffaloes which gather near bright pools left upon the sands by the Nile after the annual inundation. The spaciousness of the atmosphere, its warmth and purity, are good points in the work. The time is evening, the effect that of brilliant stillness just before sunset, where the Pyramids in the middle distance look like cloudy amethysts, and, against the golden sky, seem to be not quite solid. A causeway leads to the mound on which, between us and the Pyramids, the rude white houses of a village cluster, screened by lofty palm trees. The lighting and colour in general of this characteristic picture, which is such as everybody would ascribe to Mr. Goodall, are in a pleasant, if rather mannered harmony. The portrait he has sent (No. 422) represents at life size *Lady Dorothy Nevill*. She is seated on a damask couch, holding a fan in her hand, and dressed in black satin.

MR. R. MACBETH.

Mr. Macbeth is a thoroughly competent and original painter, an admirable colourist and chiaroscuroist, who possesses a very fine sense of style in treating the human form, and who shows much skill in dealing with daylight out of doors and also with rays of sunlight lighting up dark interiors. He has given unusual attention to the finishing of the one figure which adds to the attractions of *The Schoolmaster's Garden* (125), representing the broad chiaroscuro of light and colour—which is distinct from the chiaroscuro of shadow and colour, more commonly introduced into pictures—in a large sunlit flower-garden in front of a Devon cottage of light-grey stone or sunbleached cob. At the door of the house a comely girl, bearing a tray of fresh mackerel, is waiting for an answer. A large bed of pure white lilies in full bloom is the chief object in the foreground of the garden, and the splendid flowers form beautiful colour with the silvery grey of the cottage walls, the darker red and purple blossoms round about them, the heavy basket of fish which stands near us, and the jet black

of the cat longing for the fish. All these elements constitute a fine specimen of light-painting, combined with sparkling spots of intense colours. It is hard to say if a firmer, crisper sort of definition would improve or injure the details of the picture. As it is we are thankful for it. An ancient conventual orchard affords a local habitation for the splendid effect of sunlight which gives prominence to the heaps of ruddy apples that are piled on the grass beneath the trees in *The Age of Innocence* (36). A little girl, plump and rosy as the fruit about her, has seated herself in a large brown basket, half filled with apples, in front. She plays with some chickens (an incident neither happy nor well expressed), part of the brood of a hen, who, much distressed by their vagaries, seeks to gather them under her wings. The visitor is supposed to be near an open doorway in an old wall, which is painted with a lovely sense of its pearly greyness, and the gap reveals an ancient house whose stones have been blanched by many a summer such as that which is here depicted with delightful refinement. The above are oil pictures. The same painter has produced, with greater care and at least equal feeling for the harmonies of light, tone, and colour, a large drawing in water colours which is called *On the Way to Market* (671). The scene is a ferry across a broad stream in flood time during grey weather. There is abundance of light, not concentrated enough to produce strong shadows, but strong enough to develop the tarnished silver, olive, and sober grey of the water, the deep green of the foliage, and the bright, richly coloured dresses of the rustics who stand on the platform of the ferry boat before us, which is about to be pulled across the stream by means of its submerged chain. The landscape we are inclined to think the best Mr. Macbeth has painted, and we have nothing but praise for the capital figures, which remind us of F. Walker's most rural and comely rustics, but are more masculine. On the further side of the river is the ferry inn, and its sign of the Rose and Thistle may refer to the groups in the boat. On the left of the boat stands a gipsy-like brunette in red, with a babe in her arms. We hope she is the wife of the down-looking, comely young fellow loitering with his hands in his pockets, whom she eagerly addresses. She is the Thistle, we suppose. The Rose is a tall English maiden, who, seated near her lover on the other side of the platform, looks attentively at the less happy pair. That sense of style to which we have before now alluded is manifest in the almost Phidian largeness of the forms of these figures, in the stately, sweeping outlines freely drawn, and the grace of their attitudes. The coloration is worthy of the painter, who never employed his tints and tones with better success or to a more artistic result.

MR. STOREY AND MR. EYRE CROWE.

Although they both deal in humorous and pathetic *genre*, these painters work in moods and methods, to say nothing of their respective manners, which are very distinctly defined, the one inclining to follow De Hooghe, the other to Hogarth—painters who are less far apart than might be supposed. Mr. Storey's sense of grace and his affection for light, shade, and tone save him from the worst faults of Mr. Crowe, who is, however, a sterling humourist of the more masculine strain, and the nearest of the moderns to Hogarth. Mr. Crowe is incapable of Mr. Storey's *Waiting for her Partner* (118), and Mr. Storey, of all the members of the Academy, is the most devoid of a sense of the humorous. Mr. Crowe's 'Nelson at Portsmouth' showed that he has not always a keen sense of the ridiculous, yet his 'Brothers of the Brush' and 'Dr. Johnson in Fleet Street' are happy specimens of humour. Mr. Storey's picture represents a little girl in a white dress holding a red

fan, and ensconced in a chair covered by a dark green cushion. It has a good deal of childlike spirit and grace. The expression and attitude are vivacious, and the face looks like a capital portrait. *Miss Jenny* (286), a plump damsel, dressed in red, a marone hat and feather, and a white *fichu*, leaning on a pedestal in a park-like landscape in a musing attitude, is probably a portrait, and deserves praise for its rendering of character.—Mr. Crowe's single contribution, *Peg of Limavaddy* (802), as we have already said, owes its subject to the narrative of Thackeray's visit to Limavaddy, that lively Irish town, whose comely "Peg," the buxom maid of the inn, he immortalized. Mr. Crowe went to Limavaddy, and, discovering the inn where the author of 'Vanity Fair' put up, painted the room where the satirist caught sight of his heroine, its walls formerly whitewashed, its oaken tables, its rude settles, rough staircase, and windows screened in green. We have them here to the life, warm in lighting, well drawn, and solidly, if rather heavily painted, and, altogether, good and sound in art. Thackeray, an excellent likeness, if not looking rather too old for the date of the event in question, sits at the table, to which the strapping handmaiden approaches with the beer he has asked for. Both the figures are capital designed and painted, that of the damsel being robust, lithe despite her stays and too abundant skirts, and, in its way, graceful as well as animated—above all, simple and true to nature. The other figures in the room are good.

MR. JOSEPH CLARK.

This artist has more than justified his reputation by a capital little picture named *An Unwelcome Guest* (473), which belongs to the class of subjects he has long affected. It represents the interior of a cottage kitchen, into which a stalwart woodman has brought an adder. He holds it out on a stick, thus alarming a rosy, plump Phyllis who has been making a pudding, a little girl, and other members of the family. Although not quite so highly finished as some of his works, this is a capital picture of character, commendable for the spirit and veracity of its attitudes and expressions, harmonious and soft in effect, well and truly lighted, and, though brown, decidedly good in colour. *Sweets of Life* (232) will please the painter's friends and other lovers of child life. It depicts with a good deal of vivacity Mr. Clark's own little ones seated at dessert, with fruit heaped on the table before them, and among them a damsel of five, dallying with an orange like one accustomed to the luxuries of home life, while her little brothers, just returned from school and its Spartan ways, succumb to the attractions of humbler fruit and long to eat too much. The charm of the picture lies in the gay vitality and good temper of the innocent English faces; the actions and attitudes, too, please us by their faithfulness and spirit. The table equipage, though brilliantly, crisply, and firmly painted, is rather too hard. So true is the lighting, and so solid is the work at large, that the effect is almost stereoscopic, and would be more so if it were less hard.

MR. W. DENDY SADLER.

Mr. Sadler is in force this year, and has not only contributed an unusual number of works, but excelled himself in choosing and painting a variety of subjects. Perhaps freshest and best executed is the smallest, *The New Will: "Everything to my wife absolutely"* (83). Bright and crisply touched, it shows an elderly Benedict, in his most youthful wig, gayest brown coat, and a quaint hat of the newest block, taken by a more buxom than beautiful bride to his lawyer's office in order to give instructions for a new disposition of his estate, which is to be very much in her favour. The old fellow's nervous self-assertion and the way in which he sits stiff and upright

in his chair, with both hands resting on his stick, are first-rate specimens of Mr. Sadler's humorous devices, but they are not better than the bride's determined expression and resolute attitude, which assert her victory over her spouse. The quaintness of his dress is matched by the old-fashioned splendour of her white gown, her over-fine embroidered shawl, and the lofty spoon bonnet which encloses her auburn locks and far from youthful features. The lean lawyer, touching his lips with his quill to keep down a smile at his client's fatuity, is also a capital figure. This excellent piece of comedy is painted with great firmness and brightness. If the admirably finished details, such as the furniture and dresses, had been massed and softened into artistic homogeneity, the work would have been still more enjoyable. With 'The New Will,' *A Meeting of Creditors* (588) may take its place in the long list of Mr. Sadler's achievements. Like the last, it is an interior, but of a very different kind, yet equally well painted, searchingly studied, and suitable to the subject, which is the behaviour of a disconcerted spendthrift when, with his attorney at his side, he is brought to bay and discovers the disagreeableness of debt. His gaudy dressing-gown is not more yellow than his face of distress, while he vainly brazens it out with a sort of nonchalance which is humorous enough and very fresh as a point of design. Mr. Sadler has introduced some capital types of creditors. The bald-headed farmer, for instance, in a buff smock frock, who, in a dull and sorrowful way, broods over his misfortunes and hesitates to be hard; the lean and pitiless attorney, too, in a snuff-brown coat, who, a schedule of debts and assets in his hand, sharply cross-examines the bothered debtor; and the sleek old fellow, bill-case in hand, who has, perhaps, cause for not despairing of the future, though of the present he takes no very happy view, are excellent specimens of satiric humour. In the minor figures the same direct and obvious sort of satire is to be found. Technically speaking, the same merits and partial shortcomings, which ought not to be called faults, exist in both.

MR. SHANNON, MR. GOTCH, AND MRS. ADRIAN STOKES.

Although this exhibition abounds in portraits, some of which are quite worthy of the large spaces on and above the line which have been awarded to them, where Messrs. Fildes, Herkomer, Orchardson, Oulless, Sant, and Wells distinguish themselves as of yore, we have for the present opportunity and occasion for noticing, apart from those already mentioned, the contributions of Mr. Shannon and Mr. Gotch only. The former sends but two works, as he is reserving himself for the forthcoming exhibition of the Society of Portrait Painters, which is to be opened in the Grafton Gallery. One of Mr. Shannon's best pieces of portraiture is *Mrs. Carew O'Brien* (570), wearing a white evening dress, with a broad pink waist-belt and sash, an excellent piece of art, charming in the flesh and colour, and a vivacious design.—Mr. Gotch contributes a portrait of *Miss H. Kennard* (220), a life-size, nearly whole-length, very graceful figure in white satin, wearing a black hat and holding a bundle of bulrushes with one hand, a bright and pleasant picture of a very paintable subject, to whom he has done nearly complete justice. This artist's *A Golden Dream* (99) is a life-size, half-length figure of a damsel walking in an orchard of golden apples and golden leaves; her face has something of the eager inspiration of Bastien Lepage's best work. Her warm green dress and red sash go well with the foliage, likewise with the finely treated herbage and autumnal flowers in the lower part of the picture. The quality and treatment of the carnations are very good indeed. Mr. Gotch has achieved a larger style than he

formerly possessed, and there is renewed promise of a finer sort of art than that which he won his reputation by.—Mrs. Adrian Stokes, whose sacred subjects and solid and somewhat heavy Flemish figures marked a fresh and vigorous artist, working in accustomed fields, and yet plagiarizing from nobody, continues to paint in the same fashion, and to depict forms, expressions, and colours in a manner which is much less in need of refining than before. In her *Angels entertaining the Holy Child* (447), angels attending the repose of the Virgin in the stable near the often-painted manger, there is much that is remarkable for style and large views in design. Examining the very realistic, but not coarse, treatment and the directness of the art embodied here, we find nothing that is irreverent, crude, or ungraceful. Mary, dressed in full-toned rich blue, lies amid a heap of hay, with her Babe in her arms, and in a sort of happy, half-unconscious mood, listens to the music of the two child angels dressed in intense red who stand near her. It is impossible not to feel that the subject, as well as its treatment, is an anachronism, and that, though not more realistic, the latter is less touching and poetic than the downright modernization of Scriptural themes by Prof. Uhde. Mrs. Stokes's ideal angels are not wanting in tenderness and grace, but, being very solid and plump, they are neither angelic nor spiritualized. She is a thoroughly well-trained painter who, unlike most lady artists, does not take things easily nor fail in thinking out her subject. Accordingly, while admitting her accomplishments and sincerity, we think it would be well if she took to *genre* subjects according to modern usages.

MR. BRANGWYN.

This artist, who has done much for us at sea and on shipboard, and brought large knowledge to aid very clear views of nature, has, we hope only for a time, left the mists and stormy weather of the Northern seas and English coasts for the fiery lustre of the Mediterranean, the contrasting splendour and dark shadows of Algerian streets. His *Slave Market* (851) belongs to the same category as his 'Buccaners,' and is pitched in the same high keys of light and most fervid colours. He has added Arabs and others, in vivid yellow, green, white, and red robes, attending the selling of negroes, whose naked blackness is "good colour," while the dark bronze of the other nudities in the market is creditable to Mr. Brangwyn's taste and judgment. A powerful kaleidoscopic effect is, not without harmony, produced by these means; but we confess to thinking that the unity, simplicity, and energy of his pictures of Atlantic subjects are far superior to barbaric splendours such as these, and we hope Mr. Brangwyn may soon think so too.

LANDSCAPES.

Some of the last-named examples may be called figure pictures with landscapes very much in evidence, greatly aiding their expressiveness. We now come to a group in which, while figures play an important part in them, the landscapes predominate. Such are the works of Messrs. Hook, Stanhope A. Forbes, H. W. B. Davis, and E. A. Waterlow.

MR. HOOK.

A capital work of Mr. Hook's is conspicuous on the wall of Gallery III. Some time ago we described at length the larger landscape which he then intended should accompany to this exhibition the coast piece which is now before us. Since then we have had to announce, to our regret, that the painter had kept back the large picture till next year. The title of *Good Liquor, Duty Free* (211), has a dash of that humour the artist loves. We have already spoken of the manner in which the curious billows break after a storm on the low sandy shore before us. Half in and

half out of the tumbling waves—whose roaring reverberates along the shore—a fisherman, whose dark figure is invaluable in the picture, is seen vigorously prizing towards us with a boathook a large keg of brandy. He is assisted by a buxom Cornish girl such as Mr. Hook loves to paint. She pulls hard at the line the fisherman has secured to the cask, while a tall lad is recovering for another cast the anchor at the landward end of the rope, which will keep the keg from going adrift once more should the wader be overpowered by the sea. Overhead, masses of grey cloud, opening in one spot, reveal the varied tints of the upper air. Mr. Hook has been unusually fortunate in the excellent figures of this picture, and its technical qualities, especially in the sea and sky, are worthy of his fame. Mr. Hook can, doubtless, tell us what his figures will do with the brandy when they have secured it from the sea. Drink it they will not. Maybe the cask contains no liquor, but only such better things as Leech's fisherman found when, after a perilous struggle with the ocean, he opened the head of another cask and, with ineffable disgust, exclaimed, "Drugs, by G—d!"

MR. STANHOPE A. FORBES.

Mr. Stanhope Forbes has confirmed the opinion of those who said that his picture of 1893 would surpass that of 1892 even more decidedly than the latter had excelled the by no means wholly satisfactory work of 1891, a group of 'Soldiers and Sailors' on the quay of a Cornish port. It is in a boat outside the pier heads of Newlyn on Mount's Bay the artist places us for the present, and, because its round tower of stone is conspicuous, he names his large picture *The Lighthouse* (330). The effect, which is admirably represented with great breadth, luminosity, and wealth of colour and tone, is that of silvery-grey twilight. A fading sky and purplish bars of cloud are distinct above and beyond the darkling hill that rises beyond the little town of closely packed houses; these in broad day are simply white, but now they assume well-studied hues of ivory, cooler white, and wannish green and grey. In front of the picture the smooth surface of a calm sea of deep bluish-grey adds to the almost universal grey-ness, and completes the harmony of the whole work. That harmony is not disturbed by the dark solidity of the life-size sailor—a capably designed and drawn figure—standing in a boat and skilfully sculling her towards the harbour, while his comrade, with a line trailing behind the little craft, fishes for mackerel. The subject of this picture is, so to say, its art, and its success proves that subject to be enough. Aloft against the sky the harbour light just kindled, and a dash or two of red upon the bow and funnel of a steamer which, at the quay, is taking in a cargo of elvan, are the only high notes of colour in this first-rate exercise in grey, olive, and silvers. It has been bought for the Art Gallery at Manchester, and that city deserves congratulations for its wisdom in securing it. Mr. Forbes has followed up his last year's successful portrait of Mr. Bolitho, of Penzance, with a portrait of Mrs. Bolitho, *Portrait of a Lady* (10), a life-size seated figure in a black dress, with warm white *fichu* and cooler white cap. The face is thoroughly well drawn and deftly modelled, in a solid manner not unlike that of Mr. Oulless, but with clearer colouring and less definition: on the whole, an excellent work.

MR. H. W. B. DAVIS.

The figures in Mr. Davis's landscapes are, as usual, those of cattle and sheep, which he treats with a good sense of style, and adapts, with rare good judgment, to their accompaniments of rock and water. Cows are grouped about a gleaming pool which is distinct in the foreground of *Evening* (164), a beautiful harmony of soft light and tender colour. The subject is the effect of an atmosphere suffused with

golden light, where the moon is beginning to assert herself just after sundown, and the calm of perfected summer reigns. There is a good deal of choice painting in the pearly shadows throughout; the modelling of the meadow that slopes towards the water can hardly be praised too much; and the distance and sky, especially its rose clouds, are noteworthy. *At St. Etienne* (95) is notable for the glowing atmosphere. Very good and tender are the sunlit foreground flecked with purple shadows, and the serene sky of turquoise and blue, dashed with lines of pure white filmy clouds, while darker lines of grey and purple are gathering where evening advances from the distant horizon. The modesty of nature has seldom been more harmoniously depicted than in this fine example, which is undoubtedly one of Mr. Davis's best. *An Orchard in Picardy* (205) depicts apple trees in the full bloom of springtime and most brilliant sunlight, dashed with shadows of the trees upon the rich green of the sward. Intense light, abundance of air, and a refined realism characterize the work. The last trace of anything like a painty opacity has been eliminated from its surface and colouring. *Loch Maree* (537) is a view of a wide valley. In front lies a tract of rushy meadow land, strewn with boulders, such as Oakes loved to paint; a bright stream rushes quickly to the lake. The grand scale of nature is well represented in the vast sides of the purple hills, where gleams fly fast between the shadows of the grey clouds that hasten on their way. There are some finely painted sheep in the foreground of a picture of exceptional expansiveness and brilliancy, and somewhat larger than the artist usually affects.

MR. E. A. WATERLOW.

Launching of the Salmon-boat (140) is a frequent incident on the western Irish coast, and Mr. Waterlow has treated it with great breadth, good colouring, and fine luminosity. The scene is an open shore just about sundown, while golden light fills the sky. The sea, still troubled by a storm which has occurred in mid-ocean, comes tumbling in; the evening band darkens behind the distant coast, which grows whiter while we look. On the greenish-grey sands (the local colour of which is finely studied), and just inside the breaking billows, a number of men and women are launching their clumsy boat for night-fishing; another boat, having crossed the rising breakers, hastens seaward. *The Old Bridge* (43) depicts with force and taste warm and silvery evening light, the grey stones and deeper shadows of a bridge of four arches spanning a quick, full stream, the meadows on its banks, and a graceful clump of elms. The last, like those in the capital drawing of 'Oxwich Castle,' No. 94 in Pall Mall, which we praised last week, indicate the rapid improvement Mr. Waterlow has made as a painter of trees, and the uncommon skill he devotes to the masses of foliage of which he is fond. *Counting her Chickens* (273), which is distinguished by another fine clump of elms, depicts wide meadows in the full brilliance of a late summer afternoon, and excels in the expression of a soft and glowing repose. The occupation of a woman whose blue apron works like a charm in the coloration of the picture gives a name to this capital landscape.

Having, with the pictures of Mr. Waterlow, exhausted our notes upon landscapes with figures as well as upon figures with landscapes, we come to a group of seascapes proper.

MR. HENRY MOORE, MR. JOHN BRETT, AND MR. W. WYLLIE.

The first of these painters has, we are happy to say, quite recovered the use of his hands, of which a dangerous accident threatened some time ago to deprive him. The firmness and precision of his touch, and that deft facility in modelling and draughtsmanship for which he is conspicuous, have returned. That such is

the case the crisp, learned, and solid workmanship of *After a Breeze* (51) is proof sufficient. Joined with its splendid colour, the expansiveness of its atmosphere, and the grandeur of a style which allies itself to nature, this noble piece is notable for the force and expressiveness of the surging and rolling billows, which in their regular irregularity form a telling feature of the scene, thoroughly well modelled, coloured with exceptional brilliancy and variety of tints. The blue sky and its clouds, especially those near the horizon, are painted and modelled a little roughly, yet with a master's hand. The scene is saturated with light and amply justifies the suggestions of its title. The same artist sends a smaller picture in *Summer at Sea* (191), depicting the open blue sea in less brilliant weather. The clouds are greyer, but their edges are rosy, and more wind is blowing the white-sailed craft on their way. The crests of the waves are loftier and whiter; the greyer horizon is warmer, less defined, and softer. We reserve what we have to say on another piece of Titianesque colour of Mr. Moore's.—Mr. Brett's first contribution is taken from the immediate neighbourhood of the Land's End. *Breakers among the Reefs* (417) represents the detached islets and sea-battered rocks of the western promontory, with the Longships Light just distinct in the misty horizon, where a long dun stretch of clouds is rising into view. A vast crescent of dense grey clouds, touched with ruddy and pale gold lustre from the latest beams of the setting sun, stretches athwart the scene, and in its centre is the pallid, half-shrouded disc of the sun, so subdued that the harmony of the picture, brilliant and powerful as it is, is not disturbed. In this respect Mr. Brett has surpassed himself. That famous rock the Armed Knight lies in the mid-distance on our left, and serves to break, as for thousands of years it has broken, the intruding billows of the restless Atlantic, while under its lee lies an almost level tract of white foam, which tells effectively in the coloration and chiaroscuro of the picture. Nearer, glassy-green waves, admirably drawn and modelled, rise and turn rhythmically in ranks that are only apparently confused and irregular, and the multitudinous reflections on their polished surfaces are subtly rendered. A second picture, on the other hand, depicts calm weather in the English Channel. It portrays a lovely effect of silvery light; the grading of the atmosphere—a quality which, with much profit, Mr. Brett has lately cultivated—is quite charming. In the mid-distance a tug is preparing to cast off two ships she has brought into the open tide-way. This capital example is called *Pearly Summer*, and numbered 153. Mr. Brett's third contribution is *The Sicilian Sea* (387). In all its circumstances it differs from No. 417.—Mr. W. Wyllie's capital picture is a portrait in water colours of the Dunnotar Castle, a steamship nearly as big as the stronghold which stands on the cliff near Stonehaven. As with certain other portraits of this kind by the painter, it is intended to be chromolithographed for a poster. If it is only decently well reproduced (and the proof we have seen promises it will be), the newly formed society for the suppression of offensive advertisements will take it as an example of what is to be hoped for in the millennium which is coming. The stately ship is painted a delicate silvery grey, upon which bright and delicate reflections from the water she floats in play like sunbeams, and her funnels are red. Her sails are furled upon the yards in cases of dainty white canvas, and the whole fabric, huge as it is, is a model of order. An impression of gigantic power gently used is manifest in the way in which, while moving slowly, her stern divides the wavelets. Fussy and grimy tugs, ponderous and tardy lighters, barges and multifarious craft lie near the Dunnotar Castle, but, except as elements in the coloration and chiaroscuro of her portrait,

they are as nothing. It goes without saying of a picture by this artist that the sky, clouds, sea, and lighting in general are second only to the beautiful drawing of the hull and rigging of the vessel. The title is *Off to the Cape of Good Hope* (997). *Robert and Susan to the Rescue* (47) depicts with intense force and spirit the fate of a ship cast upon the sands not far from the beach; her torn sails, wrecked yards, and loosened ropes stream out amid the furious scud that drives landward and half hides the wan disc of the full moon. The raging seas break in the margin of the gloom that swallows up half the lifeboat, which is already beaten by the billows, and is urged forward by a host of men and women who tug at the rope attached to the block on the head of the boat's carriage employed to haul her out to sea. The design of this part of the work and that of the sea itself are notably vigorous. It is hard to give an idea of; the colour at large and the masses of black and grey clouds and waves tormented into inextricable confusion have been studied, drawn, and painted with extraordinary strength and knowledge. *Newbiggin Bay* (68) is a picture of soft, warm daylight suffusing an open beach, a peaceful sea and meadows, as well as a little town which nestles in a distant hollow of the cliffs. Some fishermen launch their cobbles of the ancient Scandinavian type. In the foreground a youth and a woman are, in a leisurely manner, sorting fish, and a halcyon calm, that is not too bright, but pure, silvery, and serene, pervades the place.

MR. MACWHIRTER.

In his *Quis separabit?* (557-9) Mr. MacWhirter seems unfavourable to Home Rule. To a brilliantly painted triptych of landscapes he applies the motto of the Order of St. Patrick. In the centre picture is depicted, with suitable accessories, a wild rose in blossom, and full of light and colour, while in the distance stands Windsor Castle. The subject of the painting on our right is a thistle in the centre of the vista of a wild Scotch glen; and on our left a charming glimpse of a sapphire-like lakelet is obtained between the overhanging boughs of noble trees and an expanse of herbage, the brightest grass studded with trefoil, and enriched with dainty purple flowerets. This last piece is very pretty indeed. The larger, more masculine, and more ambitious landscape of Mr. MacWhirter is in Gallery II., and, representing the course of a peat-stained torrent where it makes a sudden turn between hard rocks, is called *A Highland Storm* (77). The black slate of the gully down which the stream is rushing contrasts strongly with the foam and clear brown water, the red trunk and the green foliage of the pine growing at the angle, through which the wind tears as if it would rend the branches from the stem. The view of the stream is most telling, and the treatment of the subject is marked by plenty of vigour. Good points are the grey clouds overhead and the wanness of the hillside.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 22nd inst. the following pictures: J. B. Burgess, *The Proscribed Book*, 110*l.* B. W. Leader, *Looking down a Welsh River*, 189*l.* E. Verboeckhoven, *A Coast Scene, with ewes and lambs*, 168*l.* J. Israëls, *Toiler of the Sea*, 204*l.* A. Bonheur, *View of the Col de Canfranc, Pyrenees, with a shepherd and sheep*, 126*l.* M. Fortuny, *The Arab Guard*, 110*l.* J. van Beers, *After the Ball*, 142*l.* W. Bouguereau, *Going to Market*, 120*l.* L. C. Muller, *Courtyard of the Doge's Palace*, 168*l.* A. Van der Neer, *A River Scene, morning*, 525*l.*

Jinr-Ert Gossip.

THE Director of the National Gallery is to be congratulated on having bought Egg's picture

of 'Esmond knighted by Beatrix' ('Esmond,' c. xv.), which is, excepting, perhaps, his 'Catherine and Peter the Great,' that capital artist's best work. It is the same that belonged to the late Sir Thomas Fairbairn, and having, as No. 19, appeared at the Academy in 1858 (it is dated 1857), was successively lent by the same owner to the International Exhibition, 1862; to the Paris Exposition Universelle, 1867; to the Leeds Exhibition, 1868; and to the Academy Winter Exhibition, 1873. Can any one tell us whether—of course apart from 'Esmond's Return from the Wars'—Egg painted a second and differing version of the former subject, in which the "Lady Dowager of Chelsey" is represented quite in the foreground, seated, with her back to the spectator, or her face seen in profile? In the National Gallery version she fronts the observer. 'Esmond's Return from the Wars' is to be sold at Christie's to-day.

THE private view of the New Gallery is appointed for to-day (Saturday), and the public will be admitted on Monday next.

SOME noteworthy pictures, chiefly from the collection of the late Mr. R. Brocklebank, of Childwall Hall, Liverpool, which we described in "The Private Collections of England," are to be sold to-day (Saturday) at Christie's. They include drawings by D. Cox and Turner of great merit, and, among the pictures, Egg's 'Esmond decorated by Beatrix'; Dyce's 'Moses and Jethro's Daughters' and 'Jacob and Rachel'; 'Bird Trappers' of W. Müller; Mr. Hook's 'Chevalier Bayard Arming' and 'Baiting for Haddock'; Mr. T. Faed's 'In Time of War'; Mr. Frith's 'Uncle Toby and the Widow Wadman,' R.A. 1865; Sir J. Millais's 'The Wolf's Den' and 'Victory, O Lord'; John Phillip's 'La Bomba'; Turner's 'The Avalanche' and 'Crichton Castle'; Mulready's 'Train up a Child'; Wilkie's 'The Letter of Introduction,' R.A. 1814; Maclise's 'Puck disenchanting Bottom'; Mr. Calderon's 'The Young Lord Hamlet'; E. M. Ward's 'Marie Antoinette imprisoned in the Temple'; and Leslie's 'Sancho Panza and the Duchess,' besides the late Mr. Long's 'Portraits of Mrs. Lampton and Children,' R.A. 1891, which in October last was the subject of an important trial in the High Court of Justice.

THE next exhibition of the Arts and Crafts Society will be held in the autumn in the New Gallery, opening on Monday, October 2nd, and closing on Saturday, December 2nd. Work intended for exhibition will be received at the New Gallery on Thursday, Friday, or Saturday, the 7th, 8th, and 9th of September; after the 9th no work will be admitted.

WE are sorry to record the death of Mr. Claude Andrew Calthrop (who generally sank his second name), which happened on the 11th inst. at Hammersmith, and deprived us of a most clever and amiable painter of *genre* subjects, sentimental and historical, and of pleasing costume pictures marked with greater facility than solidity, but always thought out with a graceful adroitness and deft aptitude. Mr. Calthrop was in his fortieth year, and used to send pictures to the Academy, Suffolk Street, and (under the penultimate régime) the Dudley Gallery.

MR. GEORGE PAYNE (the Precinct, Rochester) has now in the press a work to be called 'Collectanea Cantiana,' wherein is given, with numerous illustrations, the result of the many archaeological discoveries, belonging to the British, Roman, and Saxon eras, that have been made by himself in Kent from 1865 to the present time, chiefly in the neighbourhood of Sittingbourne.

THE drawings—or rather pictures proper, for such the majority of them are—by the late E. Calvert, to which we referred last week as now on view at the Goupil Gallery, comprise, besides several which were lately in the Royal

Academy, a number of fine things illustrating various stages (not very remote from each other) of the idealist painter's art. The most beautiful are 'Psyche,' 'Iphigenia,' 'Sleeping Nymph,' and 'A Virgilian Pastoral' among the later examples, and, of the earlier works, a delightful 'Apollo and Dryope' and 'Cyrene.' The likeness to similar works of P. F. Poole of some of Calvert's productions, especially the idyllic landscape backgrounds he was so fond of—a likeness which extends to the exquisitely dreamy and unreal coloration, the purely poetic and arbitrary chiaroscuro, and the absolute absence of formative qualities and elements in the paintings of both—is strikingly observable. Calvert's purer taste secured him from indulging in the outrageously bad draughtsmanship of Poole, which permitted crudities in modelling, and even in colouring, Calvert would never have been guilty of. Apart from all this, we wish it were possible to ascertain, by comparisons of the dates of their works, whether—recollecting that the coloured pictures now in question belong wholly to Calvert's later life—he owed much, if anything, to Poole. It is clear that Blake, O. Finch, Linnell, and, above all, Samuel Palmer often and deeply affected Calvert while he was young and until middle life, especially in respect to design proper and sentiment. It is, however, to Poole only we can look for a prototype of Calvert as a colourist and poet in landscape. That the *pictor ignotus* influenced Poole is out of the question. The landscapes of 'The Goths in Italy,' 1851; 'The Songs of the Troubadours,' 1854; and 'Philomena's Song,' 1855, all by Poole, occur to our mind in this connexion.

MESSRS. LOMBARDI & Co. offer to lovers of Japanese humour and *diablerie*—it is safe to say that the Devil of the Island Empire is, in his way, incomparable—a great treat if they will be good enough to go to No. 13, Pall Mall East, where "an extraordinarily large picture, representing the Japanese idea of hell," is on view, and, we are assured, not in the least repulsive. We shall certainly go there.

A CORRESPONDENT writes:—

"The current number of the *Archäologischer Anzeiger* contains an important note on the recent examination of the Pantheon. The following are the principal results. The dome is built of brick and not of concrete. The bricks are about 2 ft. square, laid in horizontal courses, and joined with cement. The bricks in the dome and elsewhere are stamped with Hadrian's name; so the building is Hadrian's, and not Agrippa's. And clearly this could not be Agrippa's building, for that was damaged by fire in 80 and 110 A.D., and this is altogether fireproof. About 7 ft. below the pavement of the present building there is another marble pavement, and below that a third. The pavement of the portico being on a level with the pavement of the present building, the portico must have been constructed for that building; and consequently Agrippa's dedication on the portico must have been transferred there from the original building."

A SWISS sculptor trained in Germany, Robert Dorer, died suddenly last week. He produced the national monument in Geneva representing the reception of Geneva into the Swiss Confederation, besides various patriotic memorials in other Swiss towns.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Concerts. Middlesex Choral Union.

ALTHOUGH on the whole artistically successful, the third concert of the Philharmonic Society on Thursday last week presented no features calling for lengthy comment. The items for orchestra alone were Beethoven's 'Leonora' Overture, No. 3, in which the tone of the strings was superb; Mendelssohn's 'Italian' Symphony; and the overture, prelude to the second act

—oddly styled 'Intermezzo Funèbre'—and the three dances from Mr. Edward German's clever music to Shakespeare's 'Henry VIII.' Dr. A. C. Mackenzie took the final saltarello in the symphony at such a rapid pace that at a distance from the orchestra some of the passages sounded indistinct, but the two middle movements were beautifully played. Too much praise could not be awarded to M. Sapellnikoff for his rendering of Chopin's Pianoforte Concerto in *e* minor. Abandoning for once the Ercles vein, he played with a delicacy of touch and general purity which gave the fullest effect to music easily injured by rough handling. We fail to perceive why the work should have been dismissed with a few general remarks in the so-called "analytical and historical programme." True, it is sufficiently familiar to musicians, but less so to the general public than either Beethoven's overture or Mendelssohn's symphony. Miss Esther Palliser had been announced to sing, but was unable to fulfil her engagement, and her place was taken by Miss Marie Brema, whose fine mezzo-soprano voice was displayed to advantage in Herr Joachim's 'Scene der Marfa' and Beethoven's 'Creation's Hymn.' It is diverting to read that the latter song needs a deeper chest register than Miss Brema possesses, for although it is now generally sung by contraltos, in *a* or *a* flat, it was originally written in *c* for soprano voice.

The Middlesex Choral Union has earned the gratitude of amateurs by including Dr. Hubert Parry's 'Job' in its first season's work, and the interest taken in this most powerful and original oratorio was evinced by the large attendance in St. James's Hall, and the enthusiasm displayed when the composer appeared to conduct, and also at the conclusion of the performance. Our own opinion of the work was freely expressed after its production at Gloucester in September last, and we have nothing to retract or modify. On the contrary, each successive hearing serves to strengthen the conviction that in 'Job' we have a masterpiece likely to endure when other choral works now popular are forgotten. With regard to the rendering on Wednesday by our newest metropolitan choral society, it must be remembered that its members have not been long associated, and that they were singing under a strange conductor. This sufficiently accounted for the frequent feebleness in attack which marred a performance in other respects commendable. The voices are fresh and powerful, and with careful training they will develop into a body capable of discharging excellent work. Save for one unfortunate slip in the lengthy monologue, Mr. Robert Newman sang the music allotted to the principal character correctly and with intelligence, though, of course, he could not efface recollections of Mr. Plunket Greene in this part. Miss Esther Palliser sang the air of the shepherd youth with much charm, Mr. Henry Piercy was efficient in the music of Satan, and Mr. Bantock Pierpoint unexceptionable as the Narrator. 'Job' was followed by 'The Hymn of Praise,' conducted by Mr. James Shaw, concerning the performance of which criticism is not required.

CONCERTS.

THE entertainment given by Madame Valda for the Sandgate disaster relief fund on Thursday afternoon last week at St. James's Hall was entirely without intrinsic musical interest, and several of the artists who had promised their assistance failed to appear. Criticism of what was done would be quite superfluous.

The series of the Crystal Palace Saturday Concerts, which came to an end last week, has fully sustained the celebrity of one of the most valuable musical enterprises in or near the metropolis. The final programme did not include any absolute novelties, though the suite formed out of Mr. Henschel's incidental music to 'Hamlet' was performed for the first time at Sydenham. The symphony was Schumann's in D minor, the composer's authorized version being, of course, employed, Herr Willner's edition, mainly consisting of the original score as it was performed in 1841, having been once presented as a curiosity, but being now relegated to the shelf or, at any rate, to the studio. A very fine performance of Spohr's Violin Concerto in D, No. 9, was given by Fräulein Wietrowetz; and Miss Nancy McIntosh appeared at the shortest notice in the place of Miss Liza Lehmann, who was unable to fulfil her engagement as the vocalist of the afternoon.

Mlle. Agnes Janson's concert, also on Saturday afternoon, at St. James's Hall, was rather above the average of performances given by vocalists of position. Beethoven's Sonata in G, for piano and violin, Op. 96, well played by Herr Schönberger and M. Sauret, and Mr. Henschel's new vocal quartets, interpreted as at the Popular Concerts by Mrs. Henschel, Mlle. Janson, Mr. Shakespeare, and the composer, were the principal items in the programme. The concert-giver was heard to advantage in several more or less interesting selections, and Miss Esther Palliser and Mr. J. Robertson took part in the programme.

The concert given by Mr. Percy Notcutt on Monday afternoon at St. James's Hall was one of those heterogeneous entertainments in which no endeavour is perceptible to impart any artistic interest. A large number of esteemed vocalists, with Mlle. Kleeberg as the solo instrumentalist, took part in a huge programme, composed to a large extent of ephemeral ballads.

The third and last subscription concert of the Stock Exchange Orchestral Society on Tuesday evening in St. James's Hall was robbed of a portion of its interest by the withdrawal of the promised new suite by Sir Herbert Oakeley. This was rendered necessary by the extra work of the Society in connexion with the recent festival performances in Winchester Cathedral. In its place was substituted a well-written, if not very original Minuet and Trio in D minor and B flat, by Mr. W. S. Hoyte. Mr. George Kitchen's excellent amateur orchestra was heard to fully average advantage in Schubert's 'Unfinished' Symphony in B minor, Beethoven's 'Prometheus' Overture, and four of the ballet movements from Gounod's 'Roméo et Juliette.' Madame Anna Lang displayed much fluency of execution in Vieuxtemps's 'Fantasia Appassionata' in C for violin, and Miss Maggie Davies was agreeable in songs by Mozart and Sir Arthur Sullivan. The male-voice choir scarcely maintained its usual standard, the fall in pitch being considerable in Schubert's 'Salve Regina,' Op. 149, and the chorus, 'O Eros,' from Mendelssohn's music to 'Antigone.'

Miss Dora Bright's interesting Musical Evenings at the Princes' Hall have unfortunately clashed with other events. The last of them, on Wednesday, was entirely devoted to music by English composers, and included a new Pianoforte Quintet in D by the concert-giver, concerning which those who heard it speak highly; a new Pianoforte Suite in F minor, by Mr. Erskine Allon; Mr. Edward German's

Suite for flute; and Dr. Mackenzie's Pianoforte Quartet in E flat. Miss Bright was assisted in the instrumental works by Messrs. Willy Hess, Kreuz, Whitehouse, and Frederic Griffith. Madame Clara Samuelli contributed some old English songs.

Musical Gossip.

A SKETCH programme of the Bristol Festival in October next has been issued, and the performances will be as follows: Wednesday morning, 25th, Handel's 'Samson'; evening, Berlioz's 'Faust.' Thursday morning, Mendelssohn's 'Lobgesang' and Rossini's 'Stabat Mater.' Friday morning, Schumann's 'Paradise and the Peri'; evening, a Wagner programme, including the second and third acts of 'Der Fliegende Holländer.' Saturday morning, 'The Messiah.' It will be noted that there is no performance fixed for Thursday evening, the experiment of a half-day's rest, made at the last festival, having been attended with good results. The principal vocalists engaged are Mesdames Albani, Nordica, Palliser, Hilda Wilson, Landi, and Clara Butt, and Messrs. Lloyd, Ben Davies, Santley, Andrew Black, and Worbeck. Sir Charles Halle will be the conductor, as in previous years.

'MUSICAL HISTORY as shown in the International Exhibition of Music and the Drama, Vienna, 1892,' is the somewhat cumbersome title of a volume by Mr. R. A. Marr, of Edinburgh, shortly to be published by Mr. William Reeves. The book will also deal with previous music loan collections.

AT one of Mr. Edgar Haddock's three Musical Afternoons in June next, at the Steinway Hall, the programme will consist entirely of new compositions by English musicians.

WE regret to record the death, under painful circumstances, of Mr. Carl Jung, an admirable violinist and for some years leader of the Crystal Palace orchestra. Unfortunately Mr. Jung contracted habits of intemperance, which recently occasioned his dismissal, and this so preyed on his mind that in a moment of mental aberration he destroyed himself.

ON Saturday last a telegram was received from Herr Richter to the effect that he had decided not to relinquish his Viennese engagements just yet. In this he is worldly prudent, as he would forfeit his pension, to which he will not be entitled until he has completed another four years' service.

ON the 7th prox. Johannes Brahms will complete his sixtieth year, and the event will be celebrated in Vienna by a special concert, in which all the principal societies in the Austrian capital will take part.

THE seventieth Lower Rhine Festival will be held this year at Düsseldorf. The three days' performances will include Handel's 'Israel in Egypt,' Berlioz's 'Faust,' a Te Deum by Bruckner, Beethoven's C minor Symphony, Brahms's Symphony in E minor, a selection from Schumann's 'Rheinweindied,' and the final scene from Wagner's 'Siegfried.' The conductor will be Herr Butts.

THE Felix Mendelssohn-Bartholdy Scholarships, of which we gave some account two years ago, will be awarded next October. They are two in number, amounting to 1,500 marks each. The one is given to the most skilful performer, and the other to the best composer. There is no restriction as regards age, religion, or nationality, but the candidates must have been pupils of one of the musical institutions in Germany subventioned by the Government.

PERFORMANCES NEXT WEEK.

- MON. Concert in Aid of Schools for Poor Children, 3, Princes' Hall.
 TUES. Miss Emily Shinner's Concert, 3, Princes' Hall.
 WED. Miss Kathleen Walton's Concert, 3, Steinway Hall.
 THUR. Concert in Aid of the Railway Benevolent Institution, 8, St. James's Hall.
 FRI. Puccini's 'Tosca,' 8, Portman Rooms.

- THUR. Miss Gertrude Aylward and Miss Grace Vereker's Concert, 8, 15, Portman Rooms.
 — Miss Lily Reade's Concert, 8, 15, Steinway Hall.
 — Madame Grimaidi's Pianoforte Recital, 8, 30, Princes' Hall.
 WED. Performance of Gounod's 'Faust' by Pupils of the Guildhall School of Music, 2, Lycum Theatre.
 — M. Leonard Landberg's Pianoforte Recital, 3, Steinway Hall.
 — Madame Esipoff's Pianoforte Recital, 3, St. James's Hall.
 — Miss Pauline Loewenstark's Concert, 3, St. James's (Banqueting) Hall.
 — Westminster Orchestral Society's Concert, 8, Westminster Town Hall.
 — Musical Guild Chamber Concert, 8, Kensington Town Hall.
 THURS. Miss Madeline Payne's Pianoforte Recital, 3, Princes' Hall.
 — Mr. Isidor Cohn's Pianoforte Recital, 3, St. James's Hall.
 — Misses Florence and Minnie Fricker's Pianoforte and Harp Recital, 3, Edward's Recital Room.
 — Philharmonic Concert, 8, St. James's Hall.
 — Mr. Charles Loder's Concert, 3, Steinway Hall.
 FRI. Mr. Charles Phillips's Concert, 3, Steinway Hall.
 — Fräulein Margarethe Essert's Pianoforte Recital, 3, Princes' Hall.
 SAT. M. Tivadar Nacher's Concert, 3, St. James's Hall.
 — Mrs. Roseline Owen and Miss Sasse's Concert, 3, Princes' Hall.
 — Recital of Chamber Music, 3, 30, Drill Hall, Hampstead.
 — Miss Macintyre's Concert, 4, Hampstead Conservatoire.
 — Royal Amateurs Orchestral Society's Concert, 8, St. James's Hall.

DRAMA

Alexandre Dumas fils: *Théâtre complet, avec Notes inédites*. Tome VII. (Paris, Calmann Lévy.)—In publishing a new volume of his collected plays, M. Dumas fils substitutes for his brightly written and deliciously impertinent prefaces notes which answer the same purposes of amusement and delight. The three plays contained in the present volume are 'La Princesse de Bagdad,' 'Denise,' and 'Francillon,' three eminently characteristic, "didactic," and, in a sense, instructive works. Of the three, 'Denise,' which preaches an old and much-debated, but never accepted lesson of forgiveness for the woman who has sinned and repented, alone may be charged with dullness. In his desire to enforce his moral the author preaches at length preposterous for a drama. Of this he seems conscious, since in his notes he attempts what may be variously regarded as defiance and defence. Through all runs the old cynicism. It is pleasant to read as to hear sentences such as the following, spoken by Lionnette in 'La Princesse de Bagdad,' "Les femmes, d'ailleurs, ne sont pour les autres femmes que des ennemies ou des complices," or the utterances concerning children of Fernand in 'Denise,' "Ce sont les accidents de la galanterie et les inconvénients du mariage." It is useless to dwell upon the qualities of plays with which every lover of the stage is familiar. They have, of course, a charming literary flavour, and when most unconvincing and perverse constitute delightful reading. The notes meanwhile throw light upon their growth and supply a warm eulogy of the actors by whom they have been presented. A curious and an interesting feature, given as an appendix, consists of the reports of the Censure by which 'La Dame aux Camélias' and 'Diane de Lys' were interdicted. These are forcibly written and signed unanimously. From them it is to be gathered that both plays since they first bid for popularity have undergone considerable modification. M. Dumas debonairly explains, "Je les transcris tous comme documents intéressants dans l'histoire de la Censure."

Dramatic Gossip.

M. JULES CLARETIE intends to visit London when the Comédie Française comes over here.

MR. COMYNS CARR, who has obtained some success as a dramatist, and who has been associated with the direction of the Haymarket, will, during the coming season, undertake the sole management of a West-End theatre.

A COMEDY by Mr. Heathcote, entitled 'Echo,' was given for a charitable purpose on Tuesday afternoon at the Trafalgar Square Theatre. At the same house a farce by Mr. Horace Lennard was produced on Thursday afternoon.

MISS JANET ACHURCH appeared on Wednesday at the Royalty as Adrienne Lecouvreur, and gave a clever and suggestive performance of a part just outside, as yet, her method. She

was inadequately supported, and the whole can scarcely be regarded as a success.

'THE LYONS MAIL'—as upon its production at the Lyceum, Charles Reade's adaptation of Moreau, Siraudin, and Delacour's play 'Le Courrier de Lyon' was rechristened—has been revived at the same house as part of Mr. Irving's Saturday evening experiment. Mr. Irving takes again the two characters of Dubosc and Lesurques, in which he was first seen in 1877, and shows in them once more the marked contrasts for which they afford opportunity. Miss Millward is the heroine; Mr. Howe, the postmaster; Miss Kate Phillips, his niece; Mr. Alfred Bishop, Lesurques père; and Mr. Terriss, Courriol.

THE promised new farcical comedy of Mr. F. Horner is, it is stated, an adaptation of 'La Famille Pont-Bequet' of M. Bisson. Mr. Cyril Maude, Mr. Herbert Standing, and Miss Kate Rorke will be in the cast.

MR. WILLARD has won golden opinions at the Tremont Theatre, Boston, in Mr. Barrie's comedy 'The Professor's Love Story.' In the same city the Augustin Daly Company have played in 'Little Miss Million,' adapted from the German of Oscar Blumenthal.

ADVICES from America describe the condition of Mr. Edwin Booth as desperate.

TO CORRESPONDENTS.—W. V.—J. F. H.—A. H.—J. L.—W. M. R.—O. P.—J. H.—St. C. B.—P. P. S.—W. G. F.—T. S.—P. J. D.—received.

No notice can be taken of anonymous communications.

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